



Music Educators Journal

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SEPTEMBER

1938

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Paris, convey the mood of the New York as well as the magnificent Continental productions of these operas. *Aïda*, illustrated by Barry Bart, of New York, beautifully portrays the atmosphere of ancient Egypt familiar to American audiences through the performances given by the Metropolitan Opera Company. *Haensel and Gretel*, with drawings by Mildred Boyle, recreates the make-believe world of this classic fairy story which is now a favorite with young and old alike. Students and adults—from nine to ninety—will gain new enjoyment and appreciations from these matchless publications.

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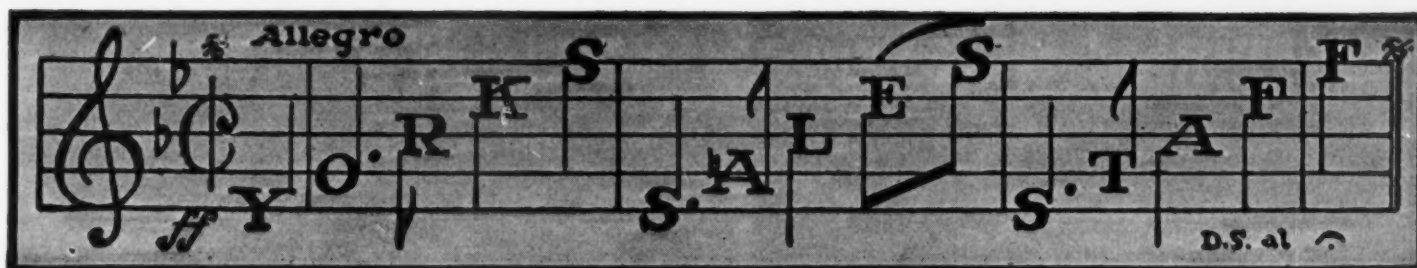
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TWO MORE Symphony players — Paul Schmidt with the Rochester Philharmonic and Harry Brown with the Indianapolis Symphony — who have purchased York Basses within the past six months. Each of them has the York Model 692 CC Bass with Fourth Valve — freely conceded to be the finest Symphony Bass ever made in this country. In fact, both Mr. Schmidt and Mr. Brown discarded foreign Bases for their Yorks, which are giving not only them, but also their Conductors, a maximum of fine performance with a minimum of playing effort.

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Paul Schmidt
Rochester Philharmonic

Harry Brown
Indianapolis Symphony



York — the Lifetime Band Instrument —

Recently this office received a letter from Vermont, reporting that a York Cornet had been found on the highway and the writer was desirous of locating the owner. Serial Number was 9532. Finder reported that it was apparently of old vintage, but in first class condition none the less, and of considerable value. Unfortunately, our records were not of much assistance in tracing the present owner — the instrument in question was originally shipped to The Elias Howe Company of Boston, Massachusetts in 1904.

Just how many instruments are there in use today that are thirty-four years old and still in first class condition? Just another proof of our claim that York is The Lifetime Band Instrument.

Wins Contest on Crippled York —

W. A. Jenner, Pocahontas, Illinois writes that his son Gordon won First Place in the National Bass Solo Contest at Columbus on a York Tuba that was tied up with one of his shoe strings — thereby proving that even a crippled York is sometimes better than a hale and hearty specimen of some other breed!



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Just how much does that add up? — Let's see — 75% more Bass, 25% less effort — how much is it? Regardless of what the actual figure is, you can't get away from the fact that the Bass is mighty good.

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"Have owned a York Trumpet for many years. The instrument now needs an overhaul and want to know how long it will take. Am using a European Trumpet now until I can get my York overhauled and wish to say I am not satisfied with the European instrument, even though it is one of the best.

Albert M. Barnes,
Grand Hotel Royal,
Budapest, HUNGARY."



Oregon Winners

Tommy Grier, Oregon's Champion Trombonist and his York Trombone at the left — and at the right is Donald Fraser, who won second place at the Oregon State Contest — also with a York. These two young musicians are students of Charles Starr, Distributor of York Instruments in Portland and are just two of the many talented and successful pupils to whom Mr. Starr has sold York Instruments.



Above page taken from York's Sales Staff. Write for complete issue and copy of the new York Catalog, together with interesting and practical teaching helps.

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MUSIC EDUCATORS JOURNAL

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE

Headquarters and Publication Office, 64 East Jackson Boulevard, Chicago, Illinois

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(Comprising the Music Educators National Conference)

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Eastern Music Educators Conference
North Central Music Educators Conference
Northwest Music Educators Conference
Southern Conference for Music Education
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SEPTEMBER, 1938

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Music Sections at the Fall Educational Meetings

THE FOLLOWING LIST of state and district educational conventions which will include sections or meetings devoted to music is compiled from data supplied by officers of state associations and state departments of education. When available, the information here given includes the names of the state organizations and their presidents, convention dates and places, names and addresses of officers or chairmen in charge of music sections. In the next JOURNAL will be published additional items covering state or district conventions not included in this listing, or regarding meetings for which information as given here is incomplete. The Music Educators National Conference headquarters staff again acknowledges the cooperation of state department and association officials in the continuation of this service to the JOURNAL readers.

Alabama Education Association. Music meeting held in Spring 1939 in charge of Alabama Music Teachers Association. Officers of A.M.T.A.: President—Stella S. Harris, Tuscaloosa; Vice president—Katharine Farrah, Montevallo; Secretary-Treasurer—Mrs. J. H. Somerville, Tuscaloosa; Corresponding secretary—Ada M. Curtis, Jacksonville.

Arizona Education Association, Don R. Sheldon, President. December 1-3, 1938, Phoenix. Music Section: Chairman—Jesse Sedberry, Gilbert.

Arkansas Education Association, Roy W. Roberts, President. November 3-4, 1938, Little Rock or Hot Springs. Music Section: President—John Adams, Little Rock.

Colorado Education Association, James H. Wilson, President. October 27-29, 1938, Denver, Pueblo and Grand Junction. Music Section: (Eastern Division) President—Raymon H. Hunt, Denver; (Southern Division) President—Marion Staley, Salida; (Western Division) President—Gordon Ayers, Delta.

Delaware State Education Association, J. C. Messner, President. November 10-11, 1938, Dover. Music Section: President—Paul H. Weil, Seaford.

Florida Education Association, T. D. Bailey, President. March, 1939, Tampa. Music Section: Chairman—Mrs. R. S. Hogue, Orlando; Vice chairman—Mrs. E. L. Roberts, Avon Park; Secretary—Lenore Lacey, Jacksonville.

Georgia Education Association, W. J. Andrews, President. March 23-25, 1939, Atlanta. Music Section: President—W. B. Graham, Washington; Vice president—Haskell Boyter, Atlanta; Secretary—Mrs. Pinkie Ware, Eastanollee.

Idaho Education Association, John I. Hillman, Executive Secretary. State Meeting, November 25-26, 1938, Boise. The Idaho Music Education Association functions as the Music Department of the I.E.A. and correspondingly the Districts of the I.M.E.A. as Music Departments of the Districts of the I.E.A. Officers of the I.M.E.A.: President—Archie N. Jones, Moscow; Vice president—Lloyd E. Thompson, Twin Falls; Secretary—Mary Granger, Lewiston. District Meetings: **District No. 1,** October 7, 1938, Coeur d'Alene. President—John M.

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Illinois High School Conference, Arthur W. Clevenger, Director. November 3-5, 1938, Urbana. Music Section: General Chairman—F. B. Stiven, Urbana; Band Section—Harold N. Finch, Highland Park; Vocal Music Section—Mary Maguire, Alton.

Indiana State Teachers Association, Rose E. Boggs, President. October 27-28, 1938, Indianapolis. Music Section: President—May Dorsey, Newcastle; Vice president—Frederick Jaehne, Cambridge City; Secretary—Helen Schwend, Bloomington.

Iowa State Teachers Association, Barton L. Morgan, President. November 3-5, 1938, Des Moines. Music Section: Chairman—Kathleen Shaw, Council Bluffs; Secretary—Leo Schula, Charles City.

Kansas State Teachers Association, F. L. Pinet, Executive Secretary. November 4-5, 1938, Topeka. Music Section: President—W. G. Altimari, Atchison.

Kentucky Education Association, T. W. Oliver, President. April 12-15, 1939, Louisville. Music Section: Chairman—J. B. Harmon, Louisville.

Louisiana Teachers Association, L. W. Ferguson, President. November 17-19, 1938, Baton Rouge. Music Section: President—Ralph R. Pottle, Baton Rouge.

Maine Teachers Association, Roland E. Stevens, President. October 27-28, 1938, Bangor. Music Section: Chairman—Leyland M. Whipple, Auburn; Vice chairman—Ethel M. Edwards, South Portland; Secretary—Katherine M. Bartlett, Portland.

Maryland State Teachers Association, Charles L. Kopp, President. October 28-29, 1938, Baltimore. Music Section: Chairman—Mrs. Blanche F. Bowsbey, Baltimore; Secretary—Mrs. Katherine Ramsey, Annapolis.

Michigan Education Association. Regional Meetings: **Region 1**, October 27-29, 1938, Detroit. Music Section: Chairman—Mac Carr, River Rouge. **Region 2**, October 13-14, 1938, Saginaw. Music Section: Chairman—Franklin S. Weddle, Flint. **Region 3**, October 13-14, 1938, Lansing. Music Section: Chairman—George W. Chambers, Lansing. **Region 4**, October 27-28, 1938, Grand Rapids. Music Section: Chairman—Leonard S. Klaassee, Stanton. **Region 5**, October 6-7, 1938, Traverse City. Music Section: Chairman—Sam Trickey, Petoskey. **Region 6**, October 20-21, 1938, Detroit. Music Section: Chairman—Juva Higbee, Ann Arbor. **Region 7**, October 6-7, 1938, Escanaba. Music Section: Chairman—Walter H. Paull, Iron River. **Region 8**, October 20-21, 1938, Kalamazoo. Music Section: Chairman—Clarence Roth, Niles.

Minnesota Education Association, Myrtle Hooper Dahl, President. October 27-29, 1938, Minneapolis. Music Section: President and secretary—Eli Barnett, St. Paul.

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Educational Meetings

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Mississippi Education Association, Mrs. Mary Hutchinson, President. April 12-14, 1939. Jackson. Music Section: President—Frank Harmon, Meridian; 1st Vice president—Chauncey B. King; 2nd Vice president—F. C. Lane; 3rd Vice president—Mrs. Lily Hobbs; Secretary-treasurer—Mary S. Harmon.

Missouri State Teachers Association, William F. Knox, President. November 18, 1938, Kansas City. Music Section: Chairman—Harling A. Spring, Kansas City; Vice chairman—J. T. Alexander, Sedalia; Secretary—Milton Bennett, Jefferson City.

Montana Education Association, Harry M. Ross, President. District Meetings, October 27-29, 1938. **Eastern District,** Billings. Music Section: Chairman—Lucille Hennigar, Glendive. **Southwestern District,** Bozeman. Music Section: Chairman—Edward Foord, Helena.

Nebraska State Teachers Association, W. C. Bloom, President. District Meetings: October 26-28, 1938. **District 1,** Lincoln. Music Section: President—Bernard Nevin, Lincoln. **District 2,** Omaha. Music Section: President—Dora Moller, Omaha. **District 3,** Norfolk. Music Section: President—Lambert Jirovec, Norfolk. **District 4,** North Platte. Music Section: President—Raymond Trenholm. **District 5,** McCook. Music Section: President—Harvey Wall, Arapahoe. **District 6,** Chadron. Music Section: President—F. Vallette Hill, Alliance.

New Jersey State Teachers Association, Sarah O. Whitlock, President. November 10-13, 1938, Atlantic City. Music Section: President—Mabel Bray, Trenton.

New Mexico Educational Association, Margaret J. Kennedy, President. October 26-29, 1938, Roswell. Music Section: Chairman—Harry E. Barton, Clovis; Secretary—Howard Brumfield, Portales.

New York State Teachers Association, **Northern Zone,** September 30, 1938, Potsdam. Music Section: Chairman—Smith O'Brien, Tupper Lake. **Long Island Zone,** October 7, 1938, Hempstead. Music Section: Chairman—Jesse Lillywhite, Southampton. **Eastern Zone,** October 20-21, 1938, Albany. Music Section: Chairman—Rodney F. May, Castleton. **North Eastern Zone,** October 20-21, 1938, Plattsburg. Music Section: Chairman—Lula Brown, Keene Valley. **Central Western Zone,** October 27-28, 1938, Rochester. Music Section: Chairman—Edward J. Babcock, Geneseo. **Western Zone,** October 28-29, 1938, Buffalo. Music Section: Chairman—Alma G. Waring, Buffalo.

North Dakota Education Association, A. M. Waller, President. October 26-28, 1938, Fargo. Music Section: Chairman—L. C. Sorlien, Fargo.

Ohio Education Association, E. O. McCowen, President. December 27-29, 1938, Columbus. Music Section: President—Eugene Weigel, Columbus.

Oklahoma Educational Association, February, 1939, Tulsa. Music Section: Chairman—T. A. Patterson, Oklahoma City; Board of Control—T. A. Patterson; Wyatt C. Freeman, Ada; G. R. Bonham, Enid; E. B. L. Hardy (President), Alva; Rhoda M. Sharp (Secretary), Tonkawa; Wm. R. Wehrend (Vocal), Norman; Boh Makovsky (Instrumental), Stillwater.

Oregon State Teachers Association, Silas Gaiser, President. December 28-30, 1938, Portland. Music Section: Chairman—Lillie E. Darby, Klamath Falls; Secretary—Forest Schneider, Klamath Falls.

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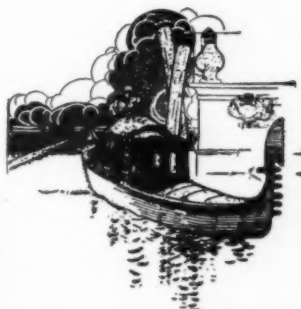
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Rhode Island Institute of Instruction, Charles W. Annable, President. October 27-29, 1938, Providence. Music Section: President—George S. Chase, Coventry; Vice president—Gertrude Z. Mahan, Central Falls; Secretary—Margaret M. Lally, Providence; Treasurer—Grace M. Meserve, Providence.

South Carolina Education Association, E. W. Rushton, President. March 22-24, 1939, Columbia. Music Section: President—Vernon Bauknight, Spartanburg; Secretary—Frances Holleman, Seneca.

South Dakota Education Association, Barrett Lowe, President. November 20-23, 1938, Mitchell. Music Section: President—B. L. Bohlke, Sioux Falls; Vice president—Leopold Rutter, Aberdeen; Secretary-Treasurer—E. M. Everhart, Parker.

Tennessee Education Association, Q. M. Smith, President. April 6-8, 1939, Nashville. Music Section: President—Clementine Monahan, Memphis; 1st Vice president—E. May Saunders, Murfreesboro; 2nd Vice president—Edward Hamilton, Knoxville; Secretary—Helen O'Callaghan, Nashville; Treasurer—Wilson Mount, Memphis.

Texas State Teachers Association, R. H. Brister, President. November 24-26, 1938, Dallas. Music Section: Chairman—Mrs. Persis Terhune, Denton.

Utah Education Association, Milton B. Taylor, President. October 13-15, 1938, Salt Lake City. Music Section: President—W. H. Terry, Hyrum; Vice president—Lester Hinchcliff, Ogden; Secretary—E. M. Williams, Price.

Vermont Education Association, Homer E. Hunt, President. October 13-15, 1938, Burlington. Music Section: President—Muriel Aldrich, Montpelier; Secretary-Treasurer—Mrs. H. A. Whitney, Northfield; Executive Committee—Mrs. Lucille Jenks, Burlington; Mrs. Christie Goodwin, Bradford; Mrs. Esther Mesh, Randolph.

Virginia Education Association, Roland E. Cook, President. November 23, 1938, Richmond. Music Section: President—Walter C. Mercer, Richmond; Vice president—Luther Richman, Richmond; Secretary—Paul Saunier, Richmond.

West Virginia State Education Association, Ruth Wall, President. October 26-28, 1938, Charleston. Music Section: President—J. Henry Francis, Charleston; Secretary—Robert G. Williams, Charleston; Treasurer—Marie D. Boette, Buckhannon; Executive Committee—Christine Johnson, Charleston; John R. Swales, Parkersburg; Clarence C. Arms, Clarksburg; Mary Gem Huffman, Parkersburg.

Wisconsin Education Association, Mrs. Autie C. Sanford, President. November 3-5, 1938, Milwaukee. Music Section: Chairman—Richard C. Church, Madison.

Wyoming Education Association, J. L. Gains, President. October 21-22, 1938, Rawlins. Music Section: Chairman—R. B. Lee, Rawlins.

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Music Educators Journal

Vol. XXV

64 East Jackson Blvd., Chicago, Ill.

No. 1

Official Organ of the Music Educators National Conference and of the Six Sectional Conferences and Associated Organizations
Editorial Board: Edward B. Birge, Chairman; John W. Beattie, Charles M. Dennis, Karl W. Gehrkins, Marguerite V. Hood, James L. Mursell, Paul J. Weaver, Grace V. Wilson

The Silver Anniversary of the Journal

THE MUSIC EDUCATORS JOURNAL has served as official magazine of the Music Educators National Conference since 1914, the year in which the magazine was first published as a quarterly under the title *Music Supervisors Bulletin*, this being changed in 1916 to *Music Supervisors Journal*, and in 1934 to *Music Educators Journal*. The JOURNAL is also the official magazine of the six Sectional Conferences and auxiliary and affiliated organizations. (Auxiliary organizations are the National School Band, Orchestra, and Vocal Associations and the Music Education Exhibitors Association. Affiliated organizations include state organizations and In-and-About clubs.) Thus, through its broad and far-sighted policy of reaching the entire constituency of music education, the JOURNAL has been one of the most important factors in the growth of the Conference and affiliated organizations. Therefore, in signaling the silver anniversary of the official magazine, it seems appropriate that a statement be made, at this time, of JOURNAL policies and services.

Owned and published by the Music Educators National Conference, a voluntary, nonprofit organization, the JOURNAL is a cooperative enterprise. Editorial supervision is under the direction of an Editorial Board appointed by the President of the National Conference. All manuscripts submitted for the JOURNAL are immediately passed on to the Chairman of the Board who in turn recommends the Board member to whom the material is to be sent. This handling insures careful scrutiny of material and, further, direct responsibility for JOURNAL contents is in the hands of the Board members. The work of editing and assembling the material is done in the headquarters office. Articles and departments are contributed without remuneration by members and friends of the National Conference and associated organizations. Income in excess of actual production, mailing and promotion cost, goes into the general fund of the National Conference and provides a substantial sum for use in furthering the educational purposes of the organization.

In addition to the general articles dealing with a wide range of subjects pertaining to music education and like interests, special features and departments, the JOURNAL publishes news and announcements pertaining to the activities of the Conference and associated organizations. Through official contacts maintained with the

latter, the JOURNAL compiles and publishes in the fall and succeeding numbers, schedules of state teachers meetings and their respective music sections, state and district clinics, state and district competitions, etc. In fact, the JOURNAL provides a clearing house for information concerning the affairs of the entire field of music education. Serious attempt is made to include in each issue, articles which will be helpful and informative to the entire field of music education—articles bearing on the philosophy and psychology of music education, on the problems of the vocal, instrumental, and theory teachers, articles on methods and practices, community music and so forth. Incidentally, the Board not only welcomes but earnestly solicits suggestions from JOURNAL readers, who are invited to recommend subjects for articles, whereupon the Board may give the assignment for coverage to the person or persons who seem best qualified to make the contribution. As stated before, the JOURNAL belongs to the music educators, and it is their rightful responsibility to assume a proprietary interest in shaping its policies.

The JOURNAL, as a medium of contact with the school music field, fully warrants a prominent and continuous place on the advertising schedule of every firm or institution serving this field. In turn, generous and consistent patronage of the JOURNAL advertising columns by these leading firms and institutions has not only enhanced the value of the magazine from the standpoint of the individual reader, but it has been a vital contributing factor to the success of the magazine and in the development of the cooperative activities and services of the Conference and its associated organizations.

On the eve of the silver anniversary of the JOURNAL, we bespeak for the Conference and all music educators, hearty appreciation to the advertisers for their part in the developments of the years past. It is a significant augury for the future that the first issue of the Silver Anniversary volume follows the most successful season in the history of the JOURNAL.

On behalf of the members of the present Editorial Board and members of previous Boards who have been responsible for directing the policies of our official magazine, sincere gratitude is expressed for the loyal support the JOURNAL has received from the officers and members of the Conference and its auxiliary and affiliated organizations.

THE EDITORIAL BOARD

Appreciation of a Colleague

AFTER NEARLY a half century of professional service as musician and music educator, Edward Bailey Birge retired from his duties as professor of music at Indiana University in June 1938. A career so long and so distinguished as that of Mr. Birge merits some comment for readers of the JOURNAL.

A graduate of Brown University with an A.B. degree and of Yale with a B.Mus., Mr. Birge entered the profession of music supervision at a time when the college graduates in that profession could have been counted on the fingers of one hand. His dual education, supplemented by a continuous program of study and travel, enabled him to bring to his work a combination of cultural and musical background unheard of then and unusual even today.

Following some years in the east, he came to the central states in 1901, becoming supervisor of music in the public schools of Indianapolis. After twenty years in that position he accepted the professorship just relinquished.

A charter member of the Music Educators National Conference, he has seldom missed a session. He is no lobby delegate, but may always be found in attendance at various meetings, demonstrations or rehearsals. In former days when the supervisors organized themselves into a chorus or orchestra, he was always in one or the other. Due to his wide acquaintance he has often been chosen to act as one of the nominating committee. He has served the Conference in various official capacities—president, member of the Board of Directors, member of Music Education Research Council, and chairman of the Editorial Board of the JOURNAL. In the latter-mentioned service, he has given unstintingly of his time since 1930.

Familiar to children through his part in the compilation of books, and to teachers through his years of association with the American Institute of Normal Methods and at Indiana University, the name Edward Bailey Birge is as widely known as that of any music educator in our country. Perhaps his most outstanding contribution to education is *The History of Public School Music in the United States*, published in 1927. As a source of information about the beginnings and development of school music this book is unique. Packed with interesting items about the personalities and achievements of our musical pioneers, it alone would give the author an important place among writers in the educational field. It should be required reading for every prospective music teacher.

Throughout his career as an educationalist, Mr. Birge has continued as a practicing musician. He has never given up his love for pipe organ and remains active as a choir director; he sings a robust bass, delights in any kind of vocal routine, and has conducted some kind of choral society throughout his professional life; devoted to chamber music, he spends every Sunday

evening of the college year playing viola in a string quartet of Bloomington neighbors.

Dignified but genial, serious but fun-loving, scholarly but simple, stern but gentle, these are some of the personal attributes of this kindly and sincere colleague of ours, Edward Bailey Birge.

JOHN W. BEATTIE

A Dynamic Experience

POWER seemed to be the keynote of the St. Louis convention of the M.E.N.C. When one considers the complex and difficult machinery which was put into motion and kept moving at high speed, one could not help but sense the tremendous surge of dynamic energy coming through from those who carried the responsibility for the week's program.

In a sense, it seemed almost a miracle to bring together such a tremendous exposition of the musical activities of American schools. Credit should be freely and ungrudgingly given to every individual, from the President down, who contributed his share in making that great Conference a success.

In thinking over the crowded week, I have only one thought tugging at my mind in a disturbing fashion. I wonder if we are too much concerned with showing what our young people can do, rather than spending more of our time at these meetings thinking deeply about the reasons for music education and what the ultimate gift to the child should be from his participation in the music program. It is so easy to come dangerously near the exhibitionist state in featuring virtuoso accomplishments of young people, rather than being concerned with the richness of thought and understanding that can be developed in the minds of our young people if our own purposes are clearly understood and carefully guided. If we can emphasize this in like measure with the performing part of the program, it seems to me we shall have come far on the road towards balancing practice and philosophy.

RUSSELL V. MORGAN

What is Conducting?

CONDUCTING consists of leading a group of singers or players in their performance of a musical composition. The conductor indicates the tempo, the dynamics, the rhythmic structure, and the mood of the composition by more or less conventional movements of arm and hand—usually with a baton; but transcending this conventional time beating is the fact that the conductor is manifesting outwardly his inner response to the music which he is interpreting. His feeling is indicated by means of changes of facial expression; by various types of movement of arms, hands, trunk, and head; by muscular tensions and flexions, etc.; and in these various ways the conductor inspires the performers, through suggestion rather than through words, to render the composition in accordance with what he considers to be its proper interpretation.

K. W. G.

Conference Membership

Its Responsibilities and Rewards

THE GREAT BIENNIAL meetings of our Conference render unusual service to the cause of music education not only in affording an overview of past accomplishments in the field of school music, but also in establishing desirable goals for future efforts on the part of music educators. The 1938 meeting at St. Louis was no exception in this respect; for there we again found justification for our calling in the superlative performances by school musicians, and received renewed faith in the rightness of our job from the conclusive evidence that was ours that music can help boys and girls to live the abundant life that is the ultimate objective of all education.

The St. Louis convention, however, did more than afford a review of progress; for, as the result of its richly prepared program of concert performance and classroom demonstration, discussion, and dissertation, new horizons of possible achievement were vouchsafed us and new spheres of desirable activity revealed. The scope of music education was seen to be constantly expanding, as new teaching techniques are developed and new needs for music in the curriculum and in life are manifested.

From the offerings of this impressive meeting, music educators everywhere should find inspiration for a more fruitful program of music instruction in the schools in which they work. In the year that lies ahead, new interests, enthusiasms, and aspirations on the part of teachers should bring to millions of children thrillingly beautiful experiences in which music's significance in present-day living will become increasingly apparent. In such manner is progress assured.

Our Conference exists solely for the purpose of furthering this progress. Its executives, its office staff, its committee members constitute a living body of workers whose devotion to the cause of music education gives continuity of existence to the organization that sponsors that cause.

Plans for the maintenance of the activities through which the Conference has achieved its present prestige in the artistic and educational worlds are well under way for the current biennial. New enterprises through which, it is hoped, the Conference may extend its influence are in the process of organization. In a final analysis, however, the successful functioning of the Conference is dependent not upon the activity of a comparatively small group of executive workers and committee members, but upon the interest and coöperation of the entire music teaching body of this country.

That interest and that coöperation can be shown in many different ways: (1) in a conscientious attitude toward one's own membership; (2) in an effort to interest others in becoming members, and so profiting by the rich advantages inherent in the Conference organization; (3) in a willingness to publicize the great work of the Conference in educational and civic circles; (4) in a wholehearted participation in all Conference enterprises; (5) in the generous offering of constructive criticism looking toward the improvement of all phases of Conference work; (6) in the constant utilization of the resources and activities of the Conference, its publications and broadcasts, for the purpose of stimulating interest in music education in every community.

With such active sharing of Conference responsibilities and opportunities on the part of all Conference members, music education will flourish abundantly throughout our land. The President and the Executive Committee, in bespeaking that coöperation for the biennial term of 1938-1940, desire, at the same time, to express to all Conference members the hope that the year ahead may be supremely satisfying in the richness of its accomplishment.

Louis Broadson Curtis
President, Music Educators National Conference

Pioneer Music Masters

MARY BROWNING SCANLON

LOWELL MASON, born in 1792, was one of the most significant figures in the musical life of this country for over sixty years. His death in 1872 brings him so close to our own generation that it is still possible to gather word-of-mouth information about one of the most forceful educators this country has yet produced. He gave impetus and strength to so many important movements of his day that only a Boswell could write an adequate account of his life work. The paragraphs which follow contain a brief account of the direct influence of Dr. Mason's teaching in a Maryland community today, sixty-six years after his death and one hundred years after he convinced the school board in Boston that music was not a "frill," that instead it was of vital importance in the curriculum of the public schools.

Early in April of 1934, the Extension Service of the University of Maryland, Homemakers' Division, sent a bulletin out to the residents of Montgomery County, Maryland, which contained the following announcement:

"Singing school: Now to tell of a new venture! Years ago in this county, Professor Walker had everyone in the upper part of the county singing. One hears stories of the enjoyment of the young and the old in these 'get-togethers.' This spring we want to revive the singing school and have them all over the county. We have secured an able instructor, Laura Rogers, of Washington Grove. These singing schools will culminate in a festival of song. Details are yet to be worked out; but we want you to attend and to bring your husband and neighbors who sing. It is open to men and women, and to older boys and girls."

Suggested centers and dates for meetings were listed, and Mrs. Rogers gave two hours' instruction a week to each group with no charge for membership. The spring meeting was to be "a memorial to a man who gave so much real enjoyment and music appreciation to Montgomery County." Bulletins of April 21 and May 10 announced increasing membership, interest, and enthusiasm in the singing school and forthcoming spring festival, which was to be held in Washington Grove, a beautiful wooded spot near Gaithersburg, Maryland. There, a large open-air auditorium has been, for many years, the meeting place for all sorts of community gatherings, such as

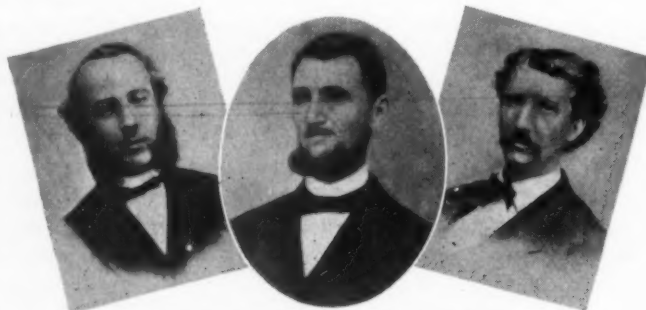
camp meetings, political assemblies, and church conferences.

At many such convocations long before the turn of this century, George Wesley Walker had directed the music and provided the choirs as part of the program. One of the afore-mentioned bulletins read: "The whole program is dedicated to the memory of Professor Walker, who contributed much to the rural life of Montgomery County."

The bulletins of June 21 and June 25 made final detailed announcements of the festival to be held June 28, 1934: "The program will be a delightful affair, colorful and interesting. Nine communities have been holding singing schools this spring, and each will have a part in the program. There has been no attempt to put on an elaborate or finished production, just a program of splendid music which you will enjoy. There will be Chinese, Gypsies, Japanese, Italians, Irish, and Hawaiians, all manner of interesting folk. You, your family, and friends are cordially invited. The program is dedicated to the memory of Professor Walker, of Browningsville, who inspired so many folk of Montgomery County to an appreciation of music. His daughter, Mrs. P. L. Snyder, will tell us of the singing schools he taught throughout the county. Our efforts are a small tribute to his work. The presidents of all the Homemakers' Clubs will act as hostesses to welcome members and friends. The members of the senior council of 4-H Clubs will be ushers. These young people will also decorate the stage for the event. We are having the coöperation of young and old in planning a lovely summer meeting."

When the great day arrived there were over two thousand people in the enthusiastic audience, most of whom had driven many miles. Some came from the neighboring states of Pennsylvania and Virginia, and even from New York. Twenty-five years had passed since the convening of the last singing school under Professor Walker in Gaithersburg, and almost twenty years had slipped by since he had taken his place in the Celestial Choir.

George Wesley Walker was born in 1837, in Montgomery County, Maryland. At an early age he was taught "to sing by note" by two different singing teachers in the community; one was Bailis Booker and the other, a blind man by the name of Clayton. At that time the minister of the church in the village of Browningsville



Theodore Seward, George Wesley Walker
and Chester G. Allen

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was the only person who had a hymnbook, so he "lined the hymns." Young George decided that the hymn singing could be improved upon, so he bought a melodian and began studying music for himself. In 1858, at the age of twenty-one, he organized his own singing class and "carried on" as best he could until he had the opportunity to attend one of the normal schools begun by Lowell Mason and his associates. The first session he attended was held in Florida, New York, August, 1870. One of his teachers records, "He felt so diffident of his own powers until he had had the benefit of the second term," after which he wrote to the *New York Musical Gazette*, of 1871, "I find it a great pleasure instead of a task to teach, through the valuable instructions received at the Normal. With the *Music Teacher* and your chart the work is truly delightful."

The inspiration of the teachers in those two summer schools goes on and on in four counties in Maryland where Professor Walker taught



Birthplace of Lowell Mason at Medfield, Mass. Above—Lowell Mason, from a photograph given to the author's grandfather by Mr. Mason. At left—Orange Valley Church, where Mason was choir director for many years.

for over half a century. A short time before his death in 1915, he wrote the following lines on the flyleaf of a book in his library: "G. W. Walker taught the people to sing in forty-nine different churches and sixty-nine halls during fifty years of his life ending in 1910." The names of his teachers at the Florida Normal and at the session held the next year in Binghamton, New York, are well known even now to the older members of the communities in which he taught.¹

The principal at the Florida Normal was Theodore Seward who, at the age of fifteen, had begun his studies with Dr. Mason. "That year he specialized in the teaching of elementary music and the philosophy of teaching (by the Pestalozzian method). Chester G. Allen taught popular

¹One of his pupils in the Kemptown Singing School was R. M. Browning, father of the American composer, Mortimer Browning, now living in New York.

vocal training (such as was used in singing schools) and harmony. George James Webb, a fine English organist, also gave instruction in voice and English glees and madrigals."²

William Mason, son of Lowell Mason, had studied several years in Europe with Franz Liszt and other notable teachers. He returned to this country and was the first American to concertize and to give entire programs of piano music. He also taught at the Florida Normal and gave most inspiring lectures and concerts. Under the direction of these men such works as the *Messiah*, *Elijah*, and other oratorios were rehearsed daily and sung in public at the end of each summer.

For many years Theodore Seward and Professor Walker carried on a correspondence. Seward, Allen, and Webb became household names in Browningsville where the Walker home was and still is located, as is evidenced by their pictures and other personal effects which have remained in the Walker family. The picture of the students of the Normal, held in Florida, New York, includes all of the men mentioned above as well as Professor Walker. For over forty years, the original picture hung in the music room at Mendelssohn Terrace, the Walker home. This home became the musical and literary center of the community where members of Professor Walker's choirs and schools gathered for musical and social occasions. He led the singing, directed the choir, and played the organ in Bethesda Church near his home for fifty-six years.

Another outgrowth of the Mason schools was the Browningsville Band which celebrated its fiftieth anniversary in 1934, and which is still in existence. On this occasion, William A. Walker, son of George Wesley Walker and founder and first director of the band, conducted the program.

In 1858, when young George rode on horseback to his first singing class, carrying his blackboard and other equipment, he little dreamed that a festival commemorating his work would be held in 1934. He always attributed a great deal of his success to Lowell Mason and his associates. Among the pictures left to the family, there was one given to him by Lowell Mason himself, at Florida, in 1870. That year, even at the age of seventy-eight, Dr. Mason was well enough to attend some of the sessions of the school, and he entertained some, if not all, of the students at dinner. Professor Walker was among those invited; afterward he told interesting stories of the happy occasion.

Dr. Mason was born in Medfield, Massachusetts, now a charming New England town about seventeen miles from Boston. His birthplace is still standing. In Medfield, Mason attended his first singing school at the age of thirteen; and at sixteen, led his first church choir. One of his earliest teachers was Amos Albee, born in 1772, who was the author of the *Norfolk Collection of Sacred Harmony*. On the flyleaf of the copy now in the Mason Library at Yale University, these lines are

² *New York Musical Gazette*, August, 1870.

penned in Dr. Mason's own hand: "This book was used at the first singing school I ever attended; the school was taught by the compiler. I must have been thirteen years old then. Sixty years have since passed and I am now seventy-three."

During a life of four-score years, Dr. Mason made almost incalculable contributions to the development of American music. Oscar Sonneck, in referring to the growth of musical activity during the first half of the nineteenth century, in his *Miscellaneous Studies of the History of Music in America*, says, "Certain phenomena like Lowell Mason's activity stand out prominently." He demonstrated that little children could be taught to "sing by note" and used them in his church choirs. He founded the Boston Academy of Music in 1832, and there trained children and also held classes for teachers. He was the first person to be regularly employed by a school board to teach music in the public schools. He thus became the founder of school music in America, just one hundred years ago. One of his biographers says, "As a teacher he had no superior, and but few equals in this country, not only musically but pedagogically." Horace Mann said, "I would walk fifty miles to hear him teach if I could not otherwise have that privilege."

Boston was the recognized center of musical influence in America during the first years of the nineteenth century; and the choir in Lyman Beecher's church, where Lowell Mason directed the music, was not long in developing a national reputation. The zeal and enthusiasm with which he carried on the work of his choir resulted in a degree of finish and taste in the musical service of the church that had never before been attained in this country. He became America's most prolific writer of hymn tunes, as is evidenced by the number to be found in the hymnals of all denominations even at the present time. Who does not know "Nearer My God to Thee" for which Mason wrote the music in 1856? "My Faith Looks Up to Thee" is also among the better known hymns. "Bethany" and "Hamburg" are Gregorian chants arranged by Mason. The latter, set to words by Sir Isaac Watts: "When I Survey the Wond'rous Cross," is one of the gems of the Christian Church. We are even indebted to Mason for "America" for he set words written by his friend Samuel Francis Smith to an old tune which he had in his library. It was first sung in Boston by the children of Park Street Church, where Mason was directing the choir, July 4, 1831.

Lowell Mason was author of numerous articles, and was editor and publisher of several magazines and over a hundred books for elementary schools, Sunday schools, churches, singing schools, and choral societies, all of which appeared between 1822 and 1870. His first important compilation was the *Handel and Haydn Society Collection of Church Music*, dated 1822 and published by and for that Society, which incidentally has had a continuous existence since 1815.

Other outstanding contributions to the development



"NORMAL INSTITUTE" HELD AT FLORIDA, NEW YORK, 1870.

Left to right: First row, center front—George James Webb. The boy is George Mason, son of Dr. William Mason; second row, number 6—Theodore F. Seward; number 8—Dr. William Mason; number 9—Wm. Mason's wife, Mary (daughter of Mr. Webb); number 10—Chester G. Allen; last row, center back—George W. Walker.

of American music were the founding of the "Musical Conventions" and "Normal Institutes." These began in Boston in 1834 and were held by Mason and his associates in many places as far west as Chicago and as far south as Washington, D. C. They were continued long after the death of Dr. Mason, by Seward, Webb, Frederick Root, William Mason, Woodbury, Bradbury, and others. These sessions varied in length from six weeks to three months. They were teacher-training institutions where pedagogy and participation in the great choral works were the chief interests of those who attended.

The last twenty years of Dr. Mason's life were spent in and near New York City. His home was at Orange, New Jersey. He was one of the founders of Orange Valley Church which was organized in 1854. The present edifice on Highland Avenue near Lincoln was erected in 1868. There, he directed the music for many years and his son William Mason played the organ gratis for ten years before his death. A beautiful stained glass window has been placed in the church and dedicated to the memory of the "Father of Church Music in America." The English ivy, which now almost covers the church, was planted by David Tait, who brought the slip from which it grew from Heidelberg Castle and presented it to Lowell Mason. The Tait family still occupy Silver Spring, the old home of the Mason family.

In 1870, a chime of ten bells was placed in the tower of the church. The largest one at the top bears the inscription, "Presented in the name of Dr. Lowell Mason, by the Orange Valley Church. 'Enter into His gates with thanksgiving and into His courts with praise.'"

Dr. Mason's influence on the musical life of America was continued through his sons. The two eldest, Daniel Gregory and Lowell, Jr., were the founders of the publishing house of Mason Brothers, which was dissolved at the death of Daniel Gregory in 1869. Lowell, Jr., and Henry established the firm of Mason and Hamlin Organs, now known as the Mason and Hamlin Piano Company. The youngest son became the foremost American pianist of his generation and two grandsons still carry on the family musical tradition. Henry Mason, retired president of the piano company, is living in Boston, and his brother, Daniel Gregory Mason, one of America's outstanding composers and authors, holds the MacDowell Chair of Music at Columbia University.

The influence of Lowell Mason will go on and on, not only in one community in Maryland, but in endless communities in America and around the world, wherever little children sing, wherever congregations sing, and wherever "America" is on the tongues of men.

Music Education Broadcasts

THE MUSIC EDUCATION BROADCAST Committee will continue during the 1938-40 term according to information from President Curtis. Joseph E. Maddy has been appointed chairman of the committee. In an early issue of the JOURNAL complete announcement of the committee personnel will be made, as well as information concerning the activities and scope of the committee. The committee has several important radio projects under consideration, including Conference sponsorship of several educational broadcasts. As this issue of the JOURNAL goes to press, word is received that through the courtesy of the National Broadcasting Company, the M.E.N.C. will again sponsor the Music and American Youth broadcasts. The fall series will begin Sunday, November 6, 10:30 A.M. EST (Red Network), and will continue each Sunday at that hour, including Sunday, December 18.

Theory and Practice

JOHN W. BEATTIE

Dean, School of Music, Northwestern University, Evanston, Illinois

IN THE FIELD of industry, theory and practice are closely related. For example, before a manufacturer announces a new refrigerator, automobile, vacuum sweeper or other article designed for wide use and to be marketed on a profit basis, he calls upon his departments of research, invention, mechanics, and construction. After a product has been projected, planned, and constructed, it is subjected to a series of most rigorous tests in an effort to determine whether it is free from structural and other defects. Finally, after its merits have been proved, the machine is turned over to a promotion department and placed on sale.

In the realm of education, there is less relationship between theory and practice. Some person, often a college professor, hits upon either a new way of doing something, new materials for *pointing the way*, or a combination of method and material. It may or may not have been subjected to a test of value. In lectures before the public, in magazine articles or books, perhaps in summer courses for teachers, he presents this new method or material. People who are exposed to the idea are asked to believe in it without subjecting it to any tests, and they often put it into practice in their own situations for no stronger reason than that it has been recommended by its sponsor. Now, of course, all of us buy articles of merchandise on the word of advertisers; but in a highly competitive field such as that of electrical appliances, we have this protection—the seller knows perfectly well that if his product does not work the way the advertisements say it will, the venture will not be a commercial success.

In education, it seems to be more difficult to detect a spurious article. Some theory sounds interesting so it is highly propagandized and given widespread acclaim when it may have no very great merit. School teachers go through series of experiments with one fad after another, some of which prove valuable and many of which are speedily forgotten. This lost motion is due to the inability or unwillingness of teachers to resort to experimentation and research. It is so easy to continue the old way or accept blindly some new one. Music educators have been particularly slow to use a laboratory method of evaluating teaching procedures. A vast majority of us do things because we have always done them that way or because we have been indoctrinated in some educational institution. Ask a teacher why he does things in a certain way and he may have no satisfactory answer beyond the statement that "the manual says to do it that way," or "Professor So-and-So told us to do it this way."

The experiments conducted for so many years by Dr. Seashore and others interested in testing musical talent and skills have been pooh-poohed by the music educator, oftentimes when the alleged educator had very little knowledge of the tests themselves and had really not made any attempt to find out whether they have merit or not. The construction and application of tests is one of the few scientific approaches to the teaching of music that we know anything about. But we have made almost no use of them. Most of our work is done according to rule of thumb and our procedure is based upon reasoning entirely empirical. No particular group of people is responsible for this condition. We are all guilty. Now, I propose that we submit any proposition for the improvement of the teaching of music to analysis, investigation, and experimentation. Let us be as scientific as we can. We might start with a few of the notions that we hear a great deal about and submit them to scrutiny. Later on when we get home, let us conduct some experiments in an attempt to check upon their validity. Four theories of current interest in music education will be suggested as worthy of scrutiny.

I. Creative Music

The theory is advanced that through making instruments of their own, making songs of their own and then playing the songs on the instruments, children will benefit from an approach not to be found in conventional practices. This may or may not be tenable. If the class is conducted by a skillful musician, one who is mechanistic enough to ensure that the instruments will sound well and in tune, and musical enough to ensure tunes that are correctly notated, a splendid result may be achieved. But what often happens? An enthusiastic leader persuades a group of unmusical teachers to undertake a creative music project. The result is a miscellany of instruments, percussion, wind, and string, poorly constructed and not in tune with themselves or anything else. On these crude instruments, the children play songs reminiscent of what they have heard through their rote material, over the radio, at the movies, or in Sunday school. The children really have not created anything. They have recreated fragments of melodies from their limited experiences. They have taken part in a project from which they have derived a certain amount of satisfaction constructing something. They might have received the same satisfaction through constructing a doll's house, a toy sled, or a necktie rack. Question: Did the satisfaction in making the instruments come from the constructive effort rather than the musical result, and could the children have learned as much about notating music through exercises in dic-

Reprinted from the 1938 Yearbook. This address was given by Mr. Beattie at the 1938 biennial meeting in St. Louis.

tation provided by the supervisor?

These are questions which should be answered by some person who has subjected the theory to some form of measurement. It may be that unless the creative music project is undertaken by a teacher who is a well-trained musician, it is of questionable value. Well then, let us question it and not go off halfcocked about the creative approach to the teaching of music just because some theorist insists that it enables children to express themselves. They can express themselves just as well on a beautiful piece of music by Mozart as they can on a worthless piece of music which they have put together with the aid of a teacher.

II. Music Integration

It is very fashionable in certain circles to so tie in the teaching of music with that in other fields, that music is thoroughly *integrated* with the entire curriculum. The integraters say, "You musicians want to teach music for the sake of music. That's all wrong! You should cultivate the whole child and the way to do that is to relate music to all of the subject fields." So we have to find songs to work into the general program of studies. With the social studies, that is relatively easy, because there is an abundance of folk material for our use in connection with the teaching of history, geography, languages, etc. But when it comes to inventing tunes for singing the multiplication tables or composing songs about the brushing of teeth and so-called health chores, the business of integrating music with the general school subjects becomes ridiculous. Has anybody ever demonstrated that the integrating process will yield a better result than the more old-fashioned system of teaching music because children have fun making music?

III. The Nonsyllabic Method of Teaching Music Reading

There has been a tremendous amount of unsubstantiated ballyhoo for this, that, and the other system of teaching reading. It may be done by syllables, numbers, letters, the slip and slide, the "loo-loo," or the plain guessing method. The advocates of any of these means to musical skill might be able to demonstrate that they can produce results with their methods. Without doubt a skilled musician, well versed in the fixed-*do* system of sight reading, could take a group of children through a series of some months of daily lessons and produce excellent sight readers. So could a skillful musician with any particular scheme, whether it is based upon fixed *do*, movable *do*, letters, or numbers. But there has been no experiment conducted on a broad scale, covering hundreds of groups of children of various grade levels and varying abilities, utilizing several approaches to sight singing and comparing results. Possibly any such experiment is impossible because of the difficulty of securing properly controlled groups. What do we have? Somebody in a school system tries, in a local way, a new method. He becomes enthusiastic about it,

proclaims it as vastly superior to anything else and a solution of all of our reading difficulties. But that claim is still just a claim, just a theory.

It may be well to inquire, Why do so many people cling to the movable-*do* system? Because, the country over, the elementary school music is still taught largely by the room teacher, who is not likely to be a musician. Her musical knowledge and skills are but slightly greater than those of the children under her tutelage. Without piano and other paraphernalia and with nothing but a set of books and a pitch pipe, she is obliged to teach the rudiments of music in a very simple and easily understood way. She uses the syllabic, movable-*do* approach, because it is the one she knows and can easily pass on.

When we have a musician in charge of music instruction in every room, we shall probably have more experiments and more systems of reading. Somebody may devise a best way. We may be some years reaching that stage. In the meantime, let us not be too ready to throw aside a system that works well with teachers of limited training in favor of systems calling for highly developed musicianship on the part of the teacher.

IV. Progressive Education

Progressive education is the current educational fad, the panacea for all our educational trials and tribulations. What is it? In brief, it is a type of education which ensures: (1) a high degree of pupil initiative; (2) wholehearted pupil participation; (3) the maximum development of each individual; (4) a high degree of creative activity.

Advocates of progressive education claim that their philosophy does not propose to do away with the drill which teachers find necessary to the acquisition of skills. Nevertheless, they view with suspicion, if not alarm, many of the routines which music teachers employ for the establishment of skills on the ground that the average child will never use the musical skills resulting from well-organized musical routine. So actively is the progressive education idea being promulgated and so highly is it publicized that it may be well to point out certain dangers to music teaching which seem inherent in the philosophy.

(1) There is likely to be an overemphasis on creative music. This is due to the fact that the progressivists give creative activity high ranking among educational objectives. The chief fallacy in the creative music project has already been pointed out, and as has been indicated, there is often misunderstanding of what creative music is. There are those who contend that when singing, playing, or listening to a beautiful tune, the child is just as truly creative as when he reproduces from his musical experience some fragment of a tune which he thinks of as original. Here is a quotation from Surette's contribution to "Creative Expression": "A child in a group singing happily a beautiful song into which he throws his whole being is creative in the

best sense of the word; a child sitting in a group listening intently to a beautiful composition is creative in proportion to his capacity to feel vividly, to hear accurately, and to think the music with the composer."

(2) Since musical skills are said to be things for which the common man has little use, they are not considered worthy of acquisition and the time spent upon them is considered wasteful. This theory ignores the fact that musical skill can make possible a wide field of musical enjoyment. Children who can really read music fluently have far greater capacity for the enjoyment which comes through musical participation than do those who must learn everything by the slower process of imitation.

(3) Since the progressivists endeavor to enable each child to achieve his maximum development, group activity is often insufficiently stressed. In this connection, it seems unnecessary to recall the fact that the most generally satisfying musical expressions are likely to be those of groups rather than individuals. Where did all our beautiful folk literature come from? It grew out of the activities of people who played or sang or danced together for the sake of the pleasurable experience of the individuals engaging in group activity. Inasmuch as the social values of music are widely accepted, considerable emphasis on group musical activity seems justifiable.

(4) Failure to hold children to high musical standards is another danger. In the progressive school, there is likely to be a lot of talk about music, considerable so-called sharing of experiences, and a great deal of noise. The drill and repetition necessary to produce a really beautiful musical performance are not considered progressive unless the children enter into the drill wholeheartedly because they see need for it. Otherwise, it smacks of indoctrination and rule by force from outside the child. If the drill is carried on because the teacher wants it done that way, rather than because the children purpose it, it is not progressive. Whatever the reason, children in a progressive school never seem to engage in a finished, really musically enjoyable performance. This is to be regretted, because children, as well as adults, enjoy being led to do things very well. Children

are very shrewd judges of real worth and half measures and quarter results offend them.

Can the music teacher arrive at a reasonable compromise between her own desire to produce a beautiful musical result and the objectives of progressive education? Let us suggest a few guiding principles for the teacher of music:

(1) In all of the music work carried on on any level, enjoyment should be stressed. If the music lesson is not fun, then it is not worth while. But it may be fun to practice, and the ability to sing up and down a chromatic scale in tune may give pleasure. Certainly, the performance of beautiful music in a beautiful way is likely to be as soul-satisfying as any experience. If it is soul-satisfying, it is truly enjoyable.

(2) Let the teacher help create among the children a feeling of need for skills. The development of skills for their own sake is a useless performance, but any group of children can be led to see that musical skills open up to them a whole world of music that would otherwise be beyond their abilities.

(3) Let us create a high standard of values as to technique, interpretation and materials. There is no need to stress further the matter of technique. In the case of interpretation, it might be well to bring children to some insight into what constitutes an artistic performance. If children could acquire discrimination in this manner, they would not be so easily satisfied with some performances that pollute the air. As to materials, there is so much truly worthy music available to all of us that it is a pity we do not do more to establish some means of judging artistic merit.

The musician will probably never become an ardent researcher or experimentalist. However, one may derive considerable pleasure from trying out new theories; and more and more, teachers of music are experimenting in the classroom in an endeavor to improve and make more interesting the teaching of music. But since the proof of any pudding is in the eating, let us restrain our enthusiasm for new methods until we can demonstrate their merit beyond any reasonable doubt. In other words, to theory add practice, to conjecture add proof.



CONNECTICUT ALL-STATE CHORUS AND ORCHESTRA

Concert picture of All-State Chorus and Orchestra sponsored by Connecticut Music Educators Association and held at Connecticut State College, Storrs. Host—Herbert A. France. Conductor of the Chorus—Haydn M. Morgan, Newtonville, Mass.; conductor of the orchestra—James D. Price, Hartford.

Music in Community Education

RAYMOND BURROWS
Teachers College, Columbia University

JUST AS EDUCATION within the classroom is drawing away from mere subject matter boundaries into an arrangement where all phases of learning become parts of an integrated whole, so is the classroom itself stepping out into life and refusing to recognize limitations of school-day hours or of the usual pupil age or even of the physical boundaries of the school building. We are beginning to recognize the new day of community education which operates for all ages at all hours and throughout the entire community.

In New York City, a group of Columbia University faculty and student members have been impelled to action by a realization of the fact that a great university bears a direct responsibility to the community of which it is a part. Aware that the usual concept of social welfare or philanthropy involves a condescension which is unacceptable in true education, they have lent their support to a group known as the Community Association for Coöperative Education which operates on a democratic basis of each member sharing responsibility. The group has endeavored to promote education where it is not now covered by the public schools. Their activities include a nursery school and prekindergarten, a music school for children, recreation programs for children and adults, adult music activities, classes in skill subjects, as well as sociological problem discussion groups, and a family farm-camp for summer use.

The Music School

The music program in the Community Association for Coöperative Education is based on the fundamental philosophy that music may play an important part in enriching the life of any normal individual. In two respects, therefore, the policies of the school differ so radically from those of the conventional musical institution that, to many, the term music school may seem a misnomer.

(1) Since musical activity is considered an integral part of a well-rounded life, its instruction cannot stand aloof but must take its place in an integrated program of education. In the kindergarten, for example, there is no stated time for a special music teacher to appear, but music plays a normal part in the whole program of the day. In the afternoon school, for another example, children are not encouraged to come for music lessons alone, but to consider music as one phase of a rich activity program. Likewise in the evening school, the chorus functions as a unit involving all members which may take a portion of any general session for rehearsal or performance.

(2) The second departure is found in the conception that music may play an important part in the life of any

normal person. In this school there is no attempt to limit music instruction to the extremely talented, nor to the wealthy, nor to those who have devoted hours to daily practice from early youth. All who are interested are given a chance to develop such talents as they possess. No fees are charged, except the nominal registration fee. Even adult beginners, and those who must work on a limited budget of time are encouraged to take part.

The following brief outline will suggest the scope of the music program in four of the main activity groups of the Association: (a) kindergarten, (b) afternoon groups, (c) evening groups, and (d) community farm.

Music in the Kindergarten

The teachers in the kindergarten are trained in the importance of music in early life. They have at their disposal three important media for presenting music to the children: the voice, the victrola, and the piano. Through these means, the music is presented for song singing, for bodily response, for quiet listening, for pertinent discussion, and as a background for certain routine aspects of the school day. Special attention is given to creative efforts with the voice and on simple musical instruments such as water glasses.

The aims of the kindergarten music program may be stated as follows:

(1) To find pleasure in music; (2) to think of music as an activity involving the entire body; (3) to use the voice pleasingly; (4) to acquire a repertory of musical games; (5) to acquire a musical listening repertory; (6) to acquire a repertory of songs to sing; (7) to become aware of musical sounds in nature; (8) to begin to create melodies; (9) to carry music from the school into the home; (10) to lay a foundation for more formal music study later.

Although the Association realizes the importance of early background in music, it also is conscious of the folly of formal training at an early age. The music is offered by the regular kindergarten staff who are skilled in the psychology of child development, with the coöperation and guidance of music specialists.

A special unit of five evening sessions is offered on "Music for Parents of Nursery and Kindergarten Children." This series will teach the parents a repertory of songs and games which they may play and sing with their children, and show them other ways in which they may coöperate with the school music program.

Music in the Afternoon School

There are three general types of music activity in the afternoon school: (1) music in the home room groups;

(2) special instrumental study; and (3) chorus and other ensembles.

Music in the home room or age groups, consists of song singing, music listening, Dalcroze eurythmics, and study about music. It is conducted in part by the regular group leader, and in part by music specialists. Some of the songs used in the chorus are first learned here. Solos learned in the special music classes are performed for the group, which becomes a unit in developing special activities, such as an operetta or an entertainment with music.

Class instruction is provided in piano and in other instruments. The only requirements for admission are an interest in the work, and a willingness to become an active member of the afternoon school.

A chorus combining all the singing groups meets for regular rehearsals. It is hoped that equipment and staff will become available to form an orchestra and a band.

Music in the Evening School

The music program for adults consists of two types: (1) special music classes; and (2) general chorus. Evening classes in music are offered in accordance with the demand and within the limits of the staff available. At present, classes are offered for adult beginners at the piano, and for those interested in composition. The chorus sings at general meetings and is available for special programs given by the Association. The evening school also offers special units in music, such as the course for parents, already mentioned.

Music at the Farm

The ownership of a 100-acre farm in the Catskills, about eighty miles from New York, has inspired the members of the Community Association for Coöpera-

tive Education to elaborate plans for coöperative production on the one hand and for a vacation retreat on the other.

There are two reasons why music is playing an important part in the development of the farm. First, come the spiritual and moral values of music in a community which is undertaking a difficult venture. Secondly, music is needed for the contact with the neighboring farmers and summer boarders. The group hopes, through concerts and community sings, to provide a cultural opportunity which will interest the neighbors, and make the summer boarders in the vicinity conscious of other values besides the Casino type of entertainment on which they now rely.

A music director in a nearby town has agreed to coöperate with the Association in musical life on the farm. He will aid not only by directing music for our own members but also by bringing his local music organizations to the community when desired. As funds become available, it is hoped that the farm will offer opportunities for summer music study for deserving students.

The program here described, represents the results of the efforts of a small group, working practically without funds. It is already demonstrating the power of music in community life. It is hoped that equipment and support will eventually make it possible to carry out significant experiments in music education. Studies of learning processes in music, and especially of the use of modern equipment in music teaching can be carried far beyond the existing efforts of institutions which have worked in this field. If the music school of the Community Association for Coöperative Education can become part of a great laboratory for the development of superior instruction in a normal situation, it will have realized the dreams of its founders.



MASSED BANDS—WYOMING STATE MUSIC FESTIVAL

Directors of the Wyoming State Festival (shown above) were: Left to right, back row—Mildred McKelvey, Powell; Grace P. Slind, Casper; Raymond Hunt, Denver; Jessie Mae Agnew, Casper. Left to right, front row—A. L. Samuelson, Powell; Winston Buetcher, Manville; B. D. Coolbaugh, Casper; Earl Mentzer, Buffalo; A. O. Wheeler, Greybull; W. K. Cox, Basin; A. Thompson, Laramie; F. R. Bond, Gillette. The Wyoming Choral and Instrumental Directors Association is a recent affiliate of the M.E.N.C. In an early issue of the Journal an article will appear concerning the organization setup of the Wyoming Choral and Instrumental Directors Association.

Music—A Part of the American Heritage

ALEXANDER J. STODDARD

Superintendent of Schools, Denver, Colorado

AS FAR BACK AS our records go, we find that man has always added something beyond the practical elements to the application of his knowledge. Either consciously or unconsciously, he has always given indication of his happiness in doing work that has produced something outside and beyond the purely mechanical—something conveying the human emotion. It is this additional characteristic of the work of man that is called art.

Man not only devised efficient means of shelter for his family and later for his complex activities, he built his emotions into his dwellings and gave us architecture. Not only did he create a language for communication, he added the expression of his emotions and gave us the art of the drama, poetry, and literature. He learned to draw pictures to describe something, then developed the power of painting in all its various forms to portray his emotions, and gave us the art of presenting on a plane surface an idea, an object, a scene, real or imaginary, conceived in three dimensions in space, thus making the eye literally one of the windows of the soul. He devised crude instruments to make sounds to be used as signals, then produced the sounds in rhythm, and finally discovered the emotional effects of controlling the pitch, duration, intensity, and quality of sound, and gave us music, that universal art which transcends time and space and has made the ear the other window of the soul.

In the educational processes there has been and is now too much of a tendency to overemphasize the importance of the science in comparison with the art of its use. Knowledge without the ability to express and use it with emotion may be as useless as an art that is not based on knowledge. It is surely as important to the abundant life to be able to feel deeply and properly to express those feelings to others as it is to have great knowledge with the ability to transmit it to others. It may be that our schools have overemphasized the intelligence quotient and underestimated the emotional quotient. Many of our children would receive different treatment in the school organization if the ability to sing or to play some musical instrument, to act or to dance, to write a poem or to paint a picture, to fashion a lovely ornament or to make a beautiful piece of furniture, to resent the mistreatment of a pet or to appreciate a good deed, to love a friend or to forgive an enemy, were considered as important as to know operations of arithmetic or laws of physics. Why should it not be considered as important to be able to feel deeply as to think deeply? In fact, is there not the greatest progress of either the individual or the race when there is balanced integration of thought and feeling?

NOTE: Portions of an address by Dr. Stoddard, Music and American Youth program, broadcast from Denver, March 19.

The greatest challenge in teaching the arts is to distinguish between the training of artists and that of consumers of art. Music supervisors and teachers are tempted to search for real musical ability, and, when it is discovered, to place the emphasis upon its development, and to neglect the consumers. Neither should be neglected. The teaching of music to the great masses of children in our schools should result in the occasional discovery and development of musical ability and the program of the schools certainly should include opportunity for the training of such talent. Failure to do so not only denies the fundamental right of every individual to attain his own best self, but also limits the supply of those who can help the masses realize their musical inheritance. Therefore, there is no more legitimate phase of the educational program than our instrumental and vocal classes, glee clubs, choruses, orchestras, and bands. And their leaders should be trained musicians who know how to teach those with musical talent and not just some other teacher who happens to know how to play an instrument or sing in a quartet!

▲

Many boys and girls will play and sing, but will never possess the unusual talent that is necessary for real artistry. Nevertheless, the schools should endeavor to make it possible for everyone to express himself musically as far as it is practicable for him to do so. Beyond that and for those of less musical ability, it is a question of developing an ability to appreciate the music of others.

Our educational programs have failed to emphasize the well-balanced life. Certain of the arts have received undue emphasis in the curriculum of the schools while others have been neglected or omitted entirely. This lack of balance is one of the characteristics of modern life that is to be deplored. Those who have drunk deeply at the fountain of life have been men and women who could play many parts and understand the varied languages of life.

In closing this discussion, a final plea is made to those responsible for musical education in America to remember that music is the inheritance of all and not only a part of the people. Every person in this democracy has a right to be able to claim his share of this inheritance. The educational program must be so planned and administered as to attain this ideal as nearly as practicable. The musical inheritance must never be considered as belonging to a selected few. There may be certain phases of the arts that will always belong to the artists alone, but constantly the program should be one to equip ever-increasing numbers with a growing ability to find their happiness in the arts.

Why Do We Love Music?

CARL E. SEASHORE

THE MAGAZINE *Time*, August 8, in commenting on my new book *The Psychology of Music*, spoke approvingly of the scientific contribution to music but jibed that psychologists have not explained why we love music. I think psychology does offer an adequate explanation of this. It is, of course, immensely intricate, but in high lights I would say that love of music, for those who really do love it, rests upon five fundamental grounds, namely, the physiological, the perceptual, the aesthetic, the social, and the creative. Let me illustrate very briefly.

We love music because we have a physiological organism which registers music and responds to it, somewhat like a resonator. The whole organism responds, involving the central and peripheral nervous system, all the muscles, all the internal organs, and especially the autonomic system with its endocrines which furnishes a physical basis of emotion. Musical sounds affect nervous control, circulation, digestion, metabolism, body temperature, posture and balance, hunger and thirst, erotic drives and pain, and indeed reverberate in both voluntary and involuntary action. Impressions from the environment are generally classified as good or bad for the organism—beneficent or noxious, attractive or repulsive, sources of pleasure or pain. The response to music is of the beneficent type—all on the favorable side, exhibiting a state of well-being and body glow which results in the physiological attitude of attraction and pleasure. Without this there could be no emotional love of music.

Like flowers and human faces, sounds in themselves may be beautiful. A single sound in nature or art is capable of appearing in endless variety in terms of pitch, dynamic value, duration, and tonal quality. It may be an object of beauty in itself in thousands of ways quite apart from its utility in music. We find the tonal world full of beautiful sounds, and we love them because we are intellectually capable of recognizing elements of beauty and feeling the beneficent physiological response which they elicit as individual sounds. But they may be beautiful to the untutored mind as well, because they arouse an immediate pleasurable feeling in the same way that a flower may seem beautiful to a child.

As beautiful sounds are woven into beautiful structures, we have music. We admire the harmonic structure, the melodic progressions, the rhythmic patterns, the qualitative modulations in the flow of beautiful sounds. Harmony, balance, symmetry, and contrast become embodied in musical form. Here the object of our affections is the artistic creation. This is quite analogous to the astronomer's feeling of the sublime as he looks into the heavens in the light of his knowledge

of the nature and the movements of heavenly bodies. This appreciation of musical art is the object of our aesthetic emotions at their highest. Yet again the untutored and relatively unmusical tend to experience an immediate feeling of pleasure in the art forms without any capacity for knowing wherein the beauty of the music consists. Indeed, often the musically trained, both in performance and in listening, launch themselves in unanalyzed feeling without awareness of technique, theory, or deliberate effort. This is one of the marvels of true art—that within certain limitations it speaks directly to the feeling instead of to the intellect.

Music is a language of emotion. Through it the composer and the performer convey their own emotions to the listener. It is a message, a means of communication, which enables the performer and the listener to live for moments in the same tonal world of pleasure. For this reason music has acquired a very great social value. It moves the social group into concerted action and generates a body of common fellowship and feeling. It is a language in which the worshipper speaks to God, the lover pleads with his sweetheart, the friend expresses his sympathy, and the entertainer spreads good cheer. We love music for its social values.

But there is still another reason why we love music, namely, that it furnishes a medium of self-expression for the mere joy of expression and without ulterior purpose, which is play. It becomes a companion in solitude, a medium through which we can play with the rest of the world. Through it we express our love, our fears, our sympathy, our aspirations, our feelings of fellowship, our communion with the Divine.

Why do we love music then? Among other things, we love music because it creates a physiological well-being in our organism, it is built from materials which are beautiful objects in themselves, it carries us through the realms of creative imagination in art, it is the language of social bonds, and is a medium for self-expression in play.

Sectional Conference Dates

March 5-8—Southern Conference for Music Education, Louisville, Ky., Edwin N. C. Barnes, President.

March 14-17—Eastern Music Educators Conference, Boston, Mass., F. Colwell Conklin, President.

March 19-23—North Central Music Educators Conference, Detroit, Mich., Charles B. Richter, President.

March 29-April 1—Northwest Music Educators Conference, Tacoma, Wash., Louis G. Wersen, President.

April 3-6—California-Western Music Educators Conference, Long Beach, Calif., S. Earle Blakeslee, President.

April 12-15—Southwestern Music Educators Conference, San Antonio, Texas, Catharine Strouse, President.

Bach and Sugar Beets

JAMES A. MICHENER

Director of Social Studies, Colorado State College of Education

TO THE AVERAGE music teacher in American secondary education no two phases of experience might seem farther apart than the music of Johann Sebastian Bach and a sugar beet. In the first place, when Bach lived, not a ton of sugar had ever been extracted from beets. In the second place, the only music connected with the problem of reducing beet pulp to sugar is the music of whirring gears and grinding levers. Yet in reality Bach and sugar beets can be transformed into thrilling aspects of one fascinating problem.

I told eleven high school sophomores and juniors this year that some of Bach's music and sugar were very closely related, and at first the children did not believe me. I explained to them that he was a great musician, and even then they could not see what relationship he could bear to a sugar beet, especially since they were supposed to be in a social studies class. I reviewed for them the reasons why we were studying about sugar beets in the first place. Our section of Colorado practically lives on the beet industry. The farmers sell the beet to the local sugar factory. They feed the tops to their cattle. They receive government bounties for their crop in the winter. In the spring they plow the ground and plant new beets, so that our local merchandising, banking, insurance, automobile sales and taxation are all connected with this problem of raising beets and harvesting them. Obviously, students should know something about the industry.

On this basis of practical need we started our study of sugar. From an extended survey of the history of the beet we naturally progressed to a study of farmers and farm life. "And that's where Bach comes in," I said.

"Was he a farmer?" they asked.

"No, he was a musician," I replied, "and he was like most other musicians. He liked the country. You've been studying about farmers and farm life. So did Bach. You write creative papers about it. He wrote some great music."

With such an introduction my students wanted to hear what Bach had to say upon the problem they were studying, but I was not yet ready to introduce them to the austere thoughts of the old master. I said, instead, "Well, if you don't mind, we'll start with something easier. You know, Bach was one of the very greatest of all musicians, and his work might be too difficult for you to understand. But I do have a piece of music here that everyone can understand, and that most people love when they know it."

"What is it?" they asked, as intelligent children should.

"It's a piece of music by a young Frenchman, Charpentier. He received a scholarship to study music in Rome, and when he returned all he could remember was a lovely summer's day in the country. He watched two little Italian donkeys climbing a hill. He wrote the picture out in music. Listen!" And we played together *A Mules* from the *Italian Suite*. The little donkeys trudged by. They climbed their hill, and after a moment the ravishing song of the wagoner echoed over the valley. Eleven students voiced their approval and their understanding. We had started off to Bach with a magnificent beginning.

Our program that morning continued with the name movement from Haydn's *Clock Symphony* as a portrayal of sleepy life in a country inn. The students loved it and kept time with their feet. Then we had in turn a Russian choral called "Storm on the Volga;" Borodin's *On the Steppes of Central Asia*; Germont's aria from *La Traviata* in which he sings of country

life; the Kermesse scene from *Faust*; two ancient songs from Hebridean Islands, songs that sang of tilling the earth; and a selection from Beethoven.

"We're getting close to Bach, aren't we?" I asked. "Beethoven, as you all probably know, was also a great musician. Some people think he may have been the greatest. Other people like Bach best. Well Beethoven, too, wrote about country life. I'm sure he had as deep a mind as ever existed on this earth, and here's what he saw in the country. He saw a lot of beauty, much loveliness, but he also saw a bunch of half-drunken peasants in Germany dancing to a bassoon that could play only four notes. He saw a storm rise and break up the dance. He heard the farmers singing when the storm was over. Would you like to hear what he saw in the very problems that you and I have been studying?"

Of course they would like to hear, and so would almost any other reasonably curious adolescent who had always vaguely heard of Beethoven. They sat very still and listened to parts of the *Pastoral Symphony*. They giggled at the bassoon and hummed the magnificent closing movement. But I wonder how many readers of this magazine know what Bach wrote about the country? For my students that morning I played the "Shepherd's Christmas Music." What is this music? It tells in abstract form of a group of country people sitting on the ground, watching the heavens, just as literally hundreds of young Colorado and Wyoming sheep men do today. I told my students this, and they understood. Any adolescent, so prepared for the great music of Bach, Beethoven, Wagner, Verdi, and Brahms will like it.

I teach the social studies, and have no connection with the music department of my school. Yet to music I have an immediate and almost impelling connection; for in the social studies I am supposed to teach of man's great experiences, and to me there has never been a worthy human experience that has not been put into immortal music. Almost any subject that I elect to teach in the field of history or human relations has been discussed by the great musicians, and I would be foolish not to utilize their works in the same way that I use textbooks and magazines.

I know that not all social studies teachers are equipped to teach music the way I do; but I am sure that all music teachers, if they understand the development of their art, are equipped to teach social studies and literature. Perhaps they all cannot teach the Civil War from 1860 to 1865, but they certainly can enter the classrooms of coöperative social studies teachers and play for the students or sing with them the spirituals, the symphony *From the New World*, the battle songs of the period, or parts of the *Eroica Symphony*.

I am not talking about impossibilities. That first concert dealing with sugar beets was one of four two-hour concerts on pastoral music. The class demanded to hear music once a week until the unit was ended. At each concert they requested that we play the Charpentier once more, or the Beethoven, or the Verdi. They listened to the music, they talked about it, and they even wrote short essays upon it. Without any previous preparation they were able to comprehend some of the most advanced music ever written, for we subsequently advanced to other Bach works and some of Wagner. The students also had the necessary mental equipment to understand the inner message of this music.

CONTINUED ON PAGE FORTY-THREE

Introduction to Musical Criticism

ROBERT WIEDMAN

WHAT IS THERE in the comparatively innocent and respectable vocation of music critic which immediately arouses an otherwise dreamy and inoffensive musician to stand on his hind legs and express emphatic disapproval and utter disdain for the wielder of the critical pen? In most instances this intolerance of the profession of musical criticism even exceeds the artist's impatience with his public, whose servant the critic is. In reorganizing the constituency of the musical scene, I would find some place for the forgotten man. Thus the order would be something like this: the creator, the performer, the audience, and the critic. As suggested above the critic is relegated to last place inasmuch as his true mission is always service to his patrons—the readers, who too frequently must be recruited from the ranks of the audience.

Now let us examine why the subject of musical criticism is an anathema for most musicians. Certainly there is some justification for the point of view many musicians take when confronted with the question, "Why criticism?"

First and foremost among the complaints against criticism is the formidable one of ignorance which goes hand in hand with inaccuracy. Both of these evils may be encountered daily in the field, especially in newspaper items, which are so often written under high pressure. Therefore, when a sincere and painstaking pianist reads a review of his recent concert and discovers to his amazement that he did not play Schumann's "Kinderszenen," opus 15, but some fantastic distortion of the original title composed by a befuddled critic's harassed brain, it is not surprising that he is moved to disgust and will have nothing to do with the entire clan of musical reviewers.

Another failing of newspaper writers particularly, is their inordinate obsession to cloak their most transparent statements concerning the most obvious music, in a veil of florescent word pictures intended to convey the inexpressible elements of music and lift the reader into an ethereal realm far removed from the material world, but which in effect merely lead the helpless reader into deeper mystery and eventually into despair, generally preceded, in the case of the more courageous soul, by a feeble attempt to decipher some of the words with the aid of Webster. The critic must love his medium, i.e. words, to successfully accomplish his purpose, but he should not overdo it with a virtuoso display of language which does not clarify the issue at hand.

One of the contributing factors which has fanned the flames of the traditional critic-composer feud, has been the inclination of the critic to act as propagandist or champion of some pet cause or composer. As soon as the critic permits personal prejudice and bias to enter his commentary, an impartial opinion is not likely to be the outcome; hence, blind allegiance to one school results in opposition to the factions not in harmony with the favored order. Perhaps we owe a great debt to Eduard Hanslick for his staunch support of Brahms and his music, but the misguided opinions and judgments which issued from his pen in condemnation of Richard Wagner, although somewhat injurious to that composer's reputation at the time, have wreaked infinitely greater damage to the prestige of Hanslick's profes-

sion. If we remember Hanslick as the champion of Brahms, we cannot forget his undignified assaults upon Wagner (even if justified in some cases) and unconsciously we are prone to relegate all men of his profession to the category of slanderers and unenlightened faultfinders.

So, endlessly, the musician might pound in argument after argument against his archenemy, the critic. What can the critic answer to these accusations of "conservatism," "superlativism," "irrationalism," "practicalism," "propagandism," "cynicism" which the musicians hurl at his head. Generally, to add insult to injury, the artist sums up his utter contempt with "Well, he couldn't play well enough to be a performer, so he turned critic."

The critic may well be discouraged and ashamed of his lowly position unless he is convinced in his heart that his profession is just as honorable, just as valuable, perhaps even as much a medium for self-expression and creation as the realm of his theoretically musical superiors, the composer and interpreter. The musical critic must think of his work as an art—nothing less, and then the accompanying higher standards by which he must abide will reward his position in the musical scene with the importance it deserves.

Musical Criticism as an Art

In discussing musical criticism as an art, it may be well first to examine that portion of the term which is most often misunderstood, and which frequently stimulates a very real and accountable antipathy; it should be clear that the term *criticism* is the crux of the matter, since *musical* merely qualifies the other and reduces the subject to a specialized field. Certainly there should be no opposition in referring to things *musical* as art, but perhaps very strenuous objections may be raised when *criticism* is termed an art. Yet it seems definitely to be so.

A great deal of prejudice necessarily must be eliminated in considering this subject. Greatest of all obstacles is the popular misconception that criticism consists of faultfinding. If we turn to our old friend the Webster dictionary we find that a critic, whose job is to dispense criticisms, is "a person skilled in judging," a "connoisseur," a "careful observer"; and to be critical, a state in which the critic often finds himself, is to be "nicely judicious," "discriminating" not incriminating, and only upon occasion "censorious."

As long as we have opinions we shall have criticism, for opinion is the essence of criticism and one cannot be divorced from the other. It is true, however, that opinion alone, unsubstantiated, is not a healthy mental attitude. Investigation, research, and evidence must follow hard upon the notion, to capture truth and gain the lofty citadel of art.

Upon two grounds we can argue that criticism is art: the first, criticism as philosophy, and the second, criticism as literature.

Opinion is one of the outposts of philosophy—it is the reaction most intimately associated with curiosity, thought, and judgment, all of which resolve into philosophy when they are motivated by method and organization, and abetted by science. The ideal critic forms opinions under the proper stimuli, but does not transfer his mental images at once. These opinions are his thoughts—impressions in the raw, so to speak. He must submit them to a systematized plan of sifting and elimination, and finally, after the results have been tested by factual knowledge and scientific research, he forms his careful conclusions. This process is art. It is also the practical application of philosophy.

Two definite types of criticism exist—that which is conveyed

NOTE: Introduction to Musical Criticism is from a paper entitled "Musical Criticism" written by Mr. Wiedman as the result of research work done by him while on a European study trip in 1936. At that time he was an undergraduate student of the Crane Department of Music, State Normal School, Postdam, New York. The study trip was under the sponsorship of Helen M. Hosmer, director of music of the Normal School. Another installment, entitled Musical Criticism in the United States, will be presented in a forthcoming issue of the JOURNAL.

by the spoken word, and the higher form with which this paper is concerned; namely, written criticism. Obviously the former type is the more common, the harsher, the rasher and the tool of the masses; consequently, it is less artistic in most cases. Criticism which depends upon careful training, concentrated effort, and creative ability more nearly approaches art. We can dismiss spoken criticism and concern ourselves solely with the second type. In this light we must consider criticism as some form of literature—granted that musical criticism is literature dealing with music—dependent upon content and treatment for its quality as literature.

Inasmuch as its primary function is passing judgment upon music, criticism must qualify in its purpose in this respect. Were it biography, it would not be good literature if it absolutely ignored any biographical facts even though the style were excellent. The writer must display an adequate technique which is a requisite for any art secondary only to the factor of material. In criticism, as in literature, the fundamental ingredient is the choice of words. In this respect, the writer must betray his passion for the pure melody of word-sound coupled with an innate ability for a happy harmony of sound and meaning. If the writer can use these elements to represent a crystallization of his conceptions in a beautiful literary form, he is an artist. If, in addition, he performs the practical functions of his profession he becomes an artist of musical criticism.

Functions of the Music Critic

In prescribing an outline for the functions of a critic I lean heavily upon *Practical Musical Criticism* by Oscar Thompson, who in turn has borrowed extensively from Calvocoressi's scholarly and extremely practical book *The Principles and Methods of Modern Criticism*. The latter work is probably the most significant and influential volume printed in recent times upon this subject.

In Mr. Thompson's opinion, the dominant function of musical criticism is to "hold a mirror" to the composition described. It is gratifying to note that here is one practical critic and teacher of criticism who realizes that a faithful "word picture" of the actual music performed insofar as possible, is the first consideration in the review of a concert. Is not creation the core of all art? Therefore, can this motivating factor be neglected or summarily disposed of in any worth-while critical survey of an art?

Subordinate to this main function, with its recognition of the pre-eminence of the composer and his works, are the secondary functions which either intensify or diminish the *raison d'être*—"to hold a mirror" to the composition.

As discussed previously, impartiality is an indispensable virtue of good criticism. To maintain a balanced opinion let the critic beware of the great temptation to sally forth as a literary knight on behalf of some cause or composer in distress—no matter how

justifiable his position. The journalist who commits this indiscretion has ceased to function in his true role. The only cause which he may safely champion is that of music itself. Let the critic sell music to his public, interest his reader in the subject, and guide the layman and musician to the most profitable concerts and new books on music.

Obviously the quality of a performance should receive attention from the critic. After a background and descriptive comment relative to the composer and his music, consideration should be given the skill of the interpreter inasmuch as this materially affects the enjoyment and understanding with which the music is received. As Mr. Thompson so frequently stresses, "The critic is not a pedagogue"; hence, his duty is not corrective, but descriptive, as far as the performer's technical equipment is concerned. No critic can be expected to provide competent analysis of the reasons for technical shortcomings, from the standpoint of performance; he should merely be able to judge the results and measure these in terms of accomplishment.

Other valuable functions of criticism may be mentioned: to encourage talent, and just as important, to discourage mediocrity; to guide the reader; to cultivate fine musical tastes; to report musical events merely from the standpoint of news and countless others. All these responsibilities may be summed up again in the one main issue—musical criticism is a literary image of the original art form. Nicolas de Vore, editor of *The Musician*, presents a typical modern American journalist's view: "Criticism should preserve the institution of music and at the same time keep it on its toes."

In conclusion, I have prepared a brief outline of the qualifications of a good music critic. The two most pertinent questions a potential critic should ask himself are, "Have I a literary flair?" and "Am I a good musician?" Under these two general demands, writing ability and musicianship, many dependent factors follow. The following is merely an attempt to clarify the problem in my own mind by establishing definite criteria to guide me in future analysis of musical criticism:

A. *Writing Ability*: (1) Style—originality, individuality, freedom. (2) Vocabulary. (3) Arrangement-form. (4) Approach—dispassionate, analytical, evaluative. (5) Content—accurate, interesting, stimulating. (6) Crystallization and concentration of material. (7) Recognition of essentials. (8) Minimum of cynicism and satire; and a distinction between irony and sarcasm.

B. *Musicianship*: (1) Theoretical training—fundamentals of listening, composition, thorough training in musicology. (2) Practical training—ability to play piano, read scores. (3) Experiencing music as performer and listener.

To weld these qualifications into an integrated whole, it is necessary for the critic to be fully aware of the cultural scene in general. The comprehension of music's relationship to the other arts and its service to man will enable the critic to attract the maximum number of readers.

The 1938 Regional Competition-Festivals

REGIONAL COMPETITION-FESTIVALS sponsored by the National School Band, Orchestra and Vocal Associations were held in each of the ten regions during May and June as follows: Region One—Seattle, Wash.; Region Two—Minneapolis, Minn.; Region Three—Elkhart, Ind.; Region Four—Albany, N. Y.; Region Five—Los Angeles, Calif.; Region Six—Abilene, Tex.; Region Seven—Louisville, Ky.; Region Eight—West Palm Beach, Fla.; Region Nine—Omaha, Nebr.; Region Ten—Provo, Utah. There was a total participation in all of the regions approximating 32,000. The total number of students participating in the various events were as follows: Bands (including Marching Bands)—19,971; Orchestras—3,242; Choruses—3,546; Solos (Instrumental)—2,407; Solos (Vocal)—210; Ensembles (Instrumental)—2,278; Ensembles (Vocal)—150. Some of the regions held competition-festivals for band, orchestra, and choral events; others held band, orchestra, solo and ensemble events only; and three regions (Regions Three, Six and Seven) held band and solo and ensemble events only. The Competition-Festivals Committee has recently published a report giving a short historical sketch of the competition-festivals movement and complete statistics and reports from each of the regional events. Copies of the booklet are available at Suite 840, 64 East Jackson Blvd., Chicago.

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Music in a Progressive School

LOIS COLE RODGERS

Director Fine Arts, Hamtramck, Michigan

THE ENTIRE curriculum¹ in the public school of Hamtramck, Michigan, is planned so that there is opportunity for each child to develop (1) ideals of worthy individual purpose, (2) powers of self-direction, self-appraisal and self-control, and (3) ability to work with others in the solution of social problems. The music curriculum is planned to carry out these principles as follows:

A. *The general music course, which is required of all students.*—This course is comparable to the regular singing or vocal music course in other schools, except that the organization and the methods are different; these will be described later.

B. *The instrumental music courses, which include lessons in piano, strings, winds, and percussion instruments.*—This division of the music program is elective and is available to all students who are interested in taking instrumental music. The lessons are given free of charge during school hours in the particular schools. However, many schools are carrying on a comparable plan, either charging a minimum amount for lessons or having classes after school.

C. *The glee clubs, choruses, orchestras, bands, and ensemble groups.*—These are also elective and are available to all students whose musicianship qualifies them for membership.

Within these three divisions of the music program, there are three major levels of experiences, and each level is composed of a number of different kinds of activities.

1. The Exploratory Level

In the general music course, i.e., the required course, there is first the exploratory level. This level extends from the preschool period to about the fifth grade; during these years each child is given every opportunity to experience music in as many ways as possible. There are activities in rhythm, in toy bands and orchestras, in making and playing simple musical instruments, and in singing, creating, and interpreting music, which is at all times appropriate and within the child's level of development and appreciation.

During this period, pure enjoyment and fun characterize each lesson in order that the child's first experience with music may be as pleasant as possible. Although provision is made for each child's individual needs and progress, every effort is made to help the child make a satisfactory social adjustment with the group. The social adaptability of the child's life is considered as important as his individual development in a specified field. For example, in programs that are to be given, each child is helped to see and to fulfill his responsibility to the group, as well as to the success of the program. Through this type of appeal there is built up in the child's consciousness, behavior patterns, spirit of coöperation, self-direction, self-appraisal, and responsibility.

2. The Developmental Level

The second level of the school music program is called the developmental level and this work usually extends from the fifth to the seventh or the eighth grade. There are three phases in this level; they are (a) study, (b) singing, and (c) correlated music appreciation.

At this level, the music is more formalized. Drill is introduced where and when it is needed, especially when the children see the functional purpose and value of it.

(a) *Study Phase of This Level.*—The study phase of the

developmental period is planned to provide for individual differences and for the social development of the children. Beginning with the fifth grade, the children are given individualized lesson sheets which explain the fundamentals or mechanics of music. This material is organized into series of units or work books, each book of increasing difficulty. The children are first given an inventory test preceding the study of the unit. This test deals with the subject matter to be studied in the unit. After taking the inventory test, each child is given a personal record sheet on which he keeps a record of the questions in the inventory test that he has answered correctly or incorrectly. Using this record sheet as a guide, the student is then required to take only the lessons in the unit for which the inventory test has revealed a need. Occasionally, a student who has had private lessons on some instrument is able to answer all the questions on the inventory; in this case, he is then given the teacher test over the unit, and if he is able to answer all these questions correctly, he is allowed to proceed to the inventory test over the following unit and so on.

This plan results in a situation which is interesting to the children, and which promotes achievement in music. Bright and talented children are given the opportunity to work at their own level of development and to advance at their own rate, and yet to benefit by the individual differences of the group. When problems arise in learning the songs, i.e., in the singing phase of this level, the children who are working on the same problems in their lesson sheets are given the opportunity to make the explanation, application, and demonstration of the problem. When children make the explanation of a problem, they are able to use the correct terminology because the lesson sheets unify the music vocabulary and form a frame of reference so that both teacher and pupil use the same terminology in explaining a problem.

When children are given the opportunity to see the functional application of the theoretical problems of music at the time when their musical development warrants such an application, the chances for comprehension and retention are greater.

In the plan of individualization, there are usually some children who are either below or beyond the level of the music problems being discussed in learning to sing a given song. This situation provides vicarious experience for the lower group and review for the children in the advanced or upper group. It also provides the teacher with an opportunity to supplement the child's knowledge with such points as may be necessary for complete understanding.

This plan also provides opportunity for generalization and interpretations about theoretical problems which do not ordinarily occur in the traditional method.

During the study of the lesson sheets, children work on their individual problems, but when several children have the same lesson they work together in groups, and thus have a basis for group discussions. The teacher moves about the room during this study period giving assistance as it is needed, and helps the children to discover for themselves the value of careful self-directed study and application of the individualized material.

(b) *Singing Phase of This Level.*—The second phase of the developmental level is singing. The fact that singing is called the second phase of this level does not imply that it is second in importance. Mention is made in this order because it seems

¹ The Public School Code, Hamtramck, Michigan.

CONTINUED ON PAGE FIFTY-ONE

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Music Attainments in the Grades

HANNAH M. CUNDIFF AND PETER W. DYKEMA

WHAT HAS the seventh grade teacher a right to expect in music from children who have had good instruction in the preceding grades?

Before attempting to answer this question, the reader may care to consider the nine items listed below. Do they include everything that is essential? Do they include more than seems reasonable? What changes would make the formulation more satisfactory? Are the items arranged in order of increasing or decreasing importance? Should the placement of any of the items be changed?

At the end of the sixth grade, children should have:

1. Such pleasure in music that they welcome it as an important part of their lives and desire to share it with others.

Nearly all little children love music until they have some unfortunate experiences with it. The schools should retain, extend, and deepen this natural love of music until all children regard it as a necessary part of their full or enriched life. This idea is well expressed in the slogan of the Music Educators National Conference: "Music for Every Child—Every Child for Music." In other words, in all of our schools there should be suitable music to meet the needs of children of all ages, music so presented that all children will be advocates of the art. If they have come into contact with good music under favorable conditions, they will desire to share it with others. They will sense the social aspects of music in listening and performing. They will begin to realize that they can truly have only what they share. In other words, they cannot keep music to themselves and still have it; only as they perform it for others can they fix it in their memories and so continue to have it.

2. A repertory of a considerable number of worth-while songs which they can sing from memory, individually, or in a group, with true and pleasing voices.

The songs taught in our schools are drawn from so many rich sources, mainly foreign, that the children of our land, unlike those of European countries, do not learn a common core of folk songs. We need to decide on some minimum list which, learned by all children, shall serve as a link throughout our nation by being available for singing from memory whenever two or three or more people from any parts of our country are gathered together. Since these songs should be suitable for singing by children as they grow into manhood and womanhood, the text and music should be of more than passing merit.

3. The desire and ability to listen with discrimination to music which they hear performed, much of it being beyond their own ability to perform.

While there is much light music which produces pleasure when the listeners give it a minimum of attention, there is also much serious music which reveals its beauties only to the attentive and trained listener. The schools should help children to enjoy what the discriminating ear can discover in some of the great music of the world. Masters of composition have produced much fine music which children can appreciate even though it is beyond their power to perform. Mechanical reproduction has greatly extended the list of fine music with which children may now become acquainted.

So much of the music heard over the radio, and practically all present-day dance music, is so slight in its demands for careful listening, and so harmful in producing careless and thoughtless attitudes when great music is heard on the radio or on other occasions, that children need guidance in the schools so that they may be able and willing to give the attention which

discriminating listening to great music requires.

4. At least the beginning of a knowledge of some of the great composers, some of their compositions, some of the characteristics of their music, as well as acquaintance with the folk and national music of several countries.

Much of this knowledge will be acquired incidentally as the pupils come into contact with the music used for other purposes, such as singing, rhythmic expression, playing, illustrating historical events in correlation studies, etc. Merely through hearing the names of the composers or the nationalities of the compositions which are used in the schoolroom together with an occasional incident told by the teacher, the children will be acquiring knowledge which will later help in formulating a conception of the personalities of the composers and of the historical development of music.

5. A sense of creativeness in relation to music. By creativeness is meant growth or development. He has a sense of creativeness in music who conceives of it as something that has developed as an expression of a mood or idea, as a living, growing formulation. Music exists in so many degrees of advancement that it is almost impossible to define it on a purely objective basis. Consider the distance in complexity between the little song which a child sings to her doll and a symphony written by a Beethoven. Both are music to the one who finds that it expresses more or less satisfactorily the desire or mood which calls it forth. We may have to accept a subjective or individual conception and say: Music can probably be defined only as related sounds which are pleasing or satisfying to one or more listeners who say it is music to them. This definition will not suffice for that critical evaluation of music which must invoke formulated rules and laws of scholars and critics. But it is still a significant conception which is of great value in teaching elementary music to children because it rightly stresses the intensely individual aspects of music for each person.

Music must constantly be created or recreated by some person if it is to exist. When children sing a song they must recreate it; when they sing songs they themselves have composed, they create; when they listen to music they must reconstruct and hence create again what the composer felt; when they play on an instrument, even one in a rhythm band, or express music in bodily movement, they must have some spirit of making or creating music. These are only some of the means by which they in their own experiences may develop a sense of creativeness in relation to music, and thus conceive of all music as having been created by someone.

6. An appreciation of the natural relation between much music and bodily expression.

Originally, music and dance were one, not only in secular but also in sacred music. But as music became more complex and more specialized, bodily movement was no longer considered to be necessary with all music. While still making much use of music, bodily movements took on sufficient importance to become a separate art or series of arts—dance, pantomime, and acting. For educational purposes, we need frequently to reverse the process and recombine the arts. Much music for children becomes more expressive, more joyful, more easily grasped if associated with bodily movement, in the dance or in pantomime. Nearly all young children readily make this association but even older children who themselves do not easily and happily make this association should see enough of it so that they enjoy and appreciate it.

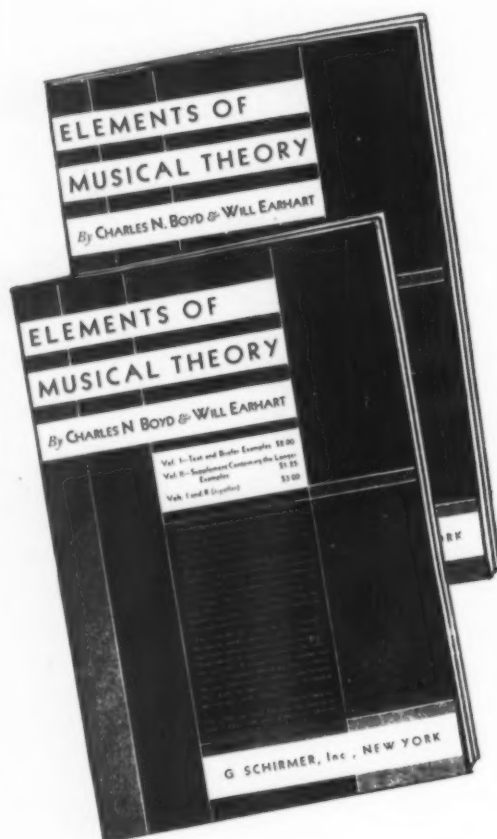
Our music rooms should have enough free space so that children can, whenever desirable, march, skip, dance, or pantomime

NOTE: The foregoing material is from a section of Cundiff and Dykema's *School Music Handbook*, a revised edition of which will be published this year.

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Wie schön leuchtet der Morgenstern (O Morning Star! how fair and bright)
Gieb, dass ich thu mit Fleiss (And grant me, Lord, to do)
Ach wie flüchtig (O how cheating)
Ach Gott, wie manches Herzeleid (O Lord! how many miseries)
Jesu, nimm dich deiner Glieder (Jesu, guard and guide Thy members)
All' Solch dein Gut' wir preisen (To Christ our peace is owing)
Es ist genug; so nimm, Herr, meinen Geist (O God, my Life, in mercy shine on me)
Es ist das Heil uns kommen her (Salvation hath come down to us)
Auf meinen Lieben Gott (O whither shall I flee)
Mache dich, mein Geist, bereit (Rise, my soul to watch)
Jesu, der du meine Seele (Jesu! Who in sorrow dying)
Du Lebensfürst, Herr Jesu Christ (Thou Prince of Life, O Christ our Lord)
Erhalt uns in der Wahrheit (Thy Truth, which never varies)
Alleluia, dess soll'n wir Alle froh sein (Alleluia, we may be filled with gladness)
Ei nun, mein Gott, so fall' ich dir (Then, O my God, with joy I cast)
Wachet auf, ruft uns die Stimme ("Sleepers wake! a voice is sounding")

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vocal and instrumental music which lends itself to bodily expression. Rhythmic aspects of music, especially note values and phrases, are greatly clarified by the right kind of bodily movements. Dalcroze eurhythmics is only one type of physical expression that is being used to develop better musicians.

Playing in the rhythm band is another type of bodily expression which has some of the values just discussed. This playing in the grades may have important values to children in learning to play more complex instruments.

7. Ability to interpret, in singing, simple printed music both in unison and in parts.

Sight singing or note reading was for many years considered the chief end of school music instruction and there are still a number of estimable music educators who hold this opinion. But even if we do not subscribe to the belief that if children are reared on an almost exclusive diet of note reading all other musical benefits will automatically come to them, we must agree that it is the duty of the schools to teach all normal children to sing at sight, by the end of the sixth grade, music in unison and at least two parts of the difficulty of the simpler hymn tunes.

This important aim or duty can be accomplished if the first six objectives named above are made to cover the music instruction in the first two grades, and the instruction in the succeeding four grades, in addition to continuing those six objectives, presents intelligently, consistently, and with growing intensity, such study as will bring about the accomplishment of objectives 7, 8, and 9. This ability to interpret, in singing, simple printed music should be based upon both class and individual singing and should be related to songs learned by rote, music used for discriminating listening, the writing of melodies created by the children, and the playing of simple instruments.

8. Ability to use music notation for writing simple music.

This attainment will be questioned by many teachers as being too technical and difficult. But it cannot be denied that, wisely handled, some ability in writing music greatly aids music instruction. After the desire for exactness is felt, writing music, even in the simplest manner by means of lines or marks instead of notes, is extremely illuminating. But writing for most children should be simply for clarification of ideas which might otherwise be obscure. Length and highness or lowness of tones become clearer when written, provided the symbols used are easily understood. The remembering and preserving of original songs is made surer by writing them down. Writing down what is to be played by the toy band or orchestra dignifies suggestions for scoring made by the children and ensures getting the desired re-

sults time after time. Playing chamber music or playing in the band or orchestra is largely dependent upon ability to interpret the printed page, and this ability to read is hastened if children have had a little practice in writing. These and other reasons should lead all normal children to acquire the ability to write very simple music and also should lead some of them to progress to more complex writing.

9. An interest in, and an understanding of, the possibilities of the piano and certain band and orchestra instruments based upon some or all of the following experiences: (a) Considerable practice in playing simple instruments of the percussion type in rhythm bands; (b) Hearing and recognizing a few easily distinguished instruments as played on phonograph recordings or the radio; (c) Hearing, and possibly having demonstrated, some of the actual instruments as played by visitors, teachers, or children; (d) When feasible, playing a little on some of the instruments.

In the lower grades all children should have played upon the percussion instruments of the toy band and thus have had experience with rhythmic playing. Demonstrations with actual instruments or with the phonograph or radio will have started acquaintance with some symphonic instruments. Some of the children will have played upon simple wind or stringed instruments, and many in school classes should have started playing the piano, or an instrument which they may later use in the junior high school band or orchestra. All who have learned to play any instrument which is to be fitted into some instrumental combination have been motivated most effectively to learn to read printed music rapidly and correctly.

This motivation and consequent definite study is so marked in the general music classes of the grades that the best vocal readers are almost always the children who are studying an instrument. But however limited the opportunities for actually playing these more complex instruments may be, they should be shown to, and played for, the children; and their use in instrumental music played by children or adults in the school, on phonograph records, and the radio, should be pointed out.

Children entering the seventh grade should know something about what the possibilities and requirements of the various instruments are so that many of them will be desirous of entering upon earnest instrumental study when they have the chance. Whether or not they undertake serious instrumental study, they should be sufficiently acquainted with these more advanced instruments so that their enjoyment of instrumental music may be enhanced.

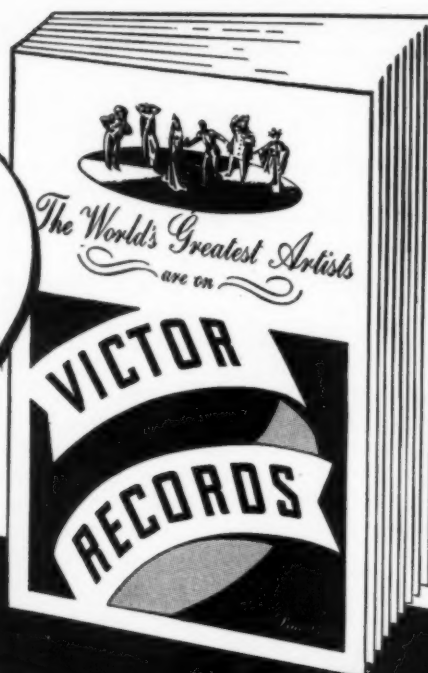
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THE ANNUAL CLINIC of the National School Band, Orchestra and Vocal Associations will be held Thursday, Friday and Saturday, January 12-14, at the University of Illinois, Urbana. The National School Vocal Association will hold a national clinic for the first time in coöperation with the Band and Orchestra Associations. During this three-day session various meetings will be scheduled. There will be meetings of the National Board of Control of each of the Associations, made up of representatives from each of the regional boards, to discuss problems of each of the associations; in addition, there will be a joint meeting of the boards of control of the three associations which will provide an opportunity for the first time for the officials of the boards of control to go over problems of mutual interest. In the next two issues of the JOURNAL the complete program will be announced. Officers in charge of arrangements for the national clinics are: A. R. McAllister, Joliet, Illinois, president of the National School Band Association; Adam P. Lesinsky, Whiting, Indiana, president of the National School Orchestra Association; and Mabelle Glenn, Kansas City, Missouri, executive chairman of the National School Vocal Association.



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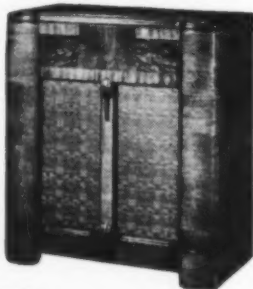
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Texas Music Educators Association

WARD G. BRANDSTETTER

President, T.M.E.A., Palestine, Texas

THE Texas Music Educators Association is the culmination of organization work which began on April 21, 1920, when the Texas Band Teachers Association was formed. The Texas Band Teachers Association was organized "to promote band teachers and bands and to sponsor state band meets." James E. King was the first president. Inasmuch as there were not many school bands in Texas as early as 1920, most of the members of the Association were college and municipal band directors. Since those pioneer days in the organization movement, some notable achievements have been made until at the present time the music educators of Texas have unified their activities not only within the state, but through the organization of the recently formed Texas Music Educators Association, there is now a coöperative relationship with other state associations, with the Southwestern Music Educators Conference, and with the Music Educators National Conference.

The crystallization of the music education program in Texas warrants a brief mention at least of the events leading up to the formation of the state association. By the time of the annual meeting of the Texas Band Teachers Association in San Antonio in 1936, many of the members of this Association were engaged not only in municipal and college band work but also in school band work. The scope of activities had also been widened to include many persons undertaking work in the orchestra field. The Texas Band Teachers Association was changed to the Texas School Band and Orchestra Association. In conjunction with the 1936 meeting, the first annual band clinic was held with William D. Revelli in charge. Increasing activities, the inspiration received from the San Antonio clinic, and the capable guidance of the new president, Lloyd Reitz, were responsible for the marked growth of the Association in the following two years. In 1938, membership in the Association was four times the membership at the 1936 clinic.

In February 1936, the third annual band clinic and the second orchestra clinic were held in Fort Worth. Shortly after, at the first meeting of the new executive committee, a committee headed by Lloyd Reitz was ordered to study the needs of the school music program in Texas and to determine wherein the Association could further the cause of music education in the state. The committee was unanimous in its report that all phases of school music in Texas could best be served by an organization which

included all music educators—band, orchestra, and vocal. The committee submitted resolutions which included the dissolution of the Texas School Band and Orchestra Association and the formation of the Texas Music Educators Association. The recommendation provided that everyone engaged in music education in Texas is eligible for membership. Following are the resolutions submitted by the committee:

WHEREAS, there exists a pressing and imperative need for coöordinated effort in the field of school music in Texas; and,

WHEREAS, it is the desire of the instrumental music teachers in Texas to coöperate fully in the building up of a balanced school music program; and,

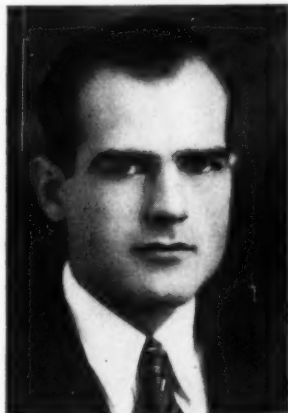
WHEREAS, your committee feels strongly that the needs of school music in Texas, as shown by a careful and intensive survey, can be better served through the mutual helpfulness of all school music teachers that may be brought about through the encouragement and fostering of a Texas Music Educators Association; therefore, be it

Resolved that, This committee recommend that the Texas School Band and Orchestra Association be dissolved, and that its members forthwith affiliate themselves with and render their fullest coöperation to a new music organization to be called the Texas Music Educators Association; that all assets of the Texas School Band and Orchestra Association be devoted to the furtherance of the program of the Texas Music Educators Association; and that it be recommended to the Texas Music Educators Association that its activities be carried on under the direction of the present officers of the Texas School Band and Orchestra Association.

With the assistance of the headquarters office of the Music Educators National Conference, a constitution, bylaws, and a unified plan of organization were drafted. On May 14 of this year, a special meeting was called in Waco to consider the report of the committee. The report was accepted, and the name of the state music association is now the Texas Music Educators Association.

It will probably be well to outline briefly the organization of the Association as it is now set up. Inasmuch as distances in Texas are great, it was necessary to give careful thought to the organization plan in order to insure adequate representation to all of the state. The state is divided into eight regions. There is complete organization within each region and the various divisions of each region, band, orchestra and vocal, have provided an organization plan for operation. The following paragraphs describe the general plan of operation of the Texas Music Educators Association.

(Continued on page forty-three)



Ward G. Brandstetter
President



Charles S. Eskridge
Chairman, Band Division



Julien P. Blitz
Chairman, Orchestra Division



Cobby de Stivers
Chairman, Vocal Division

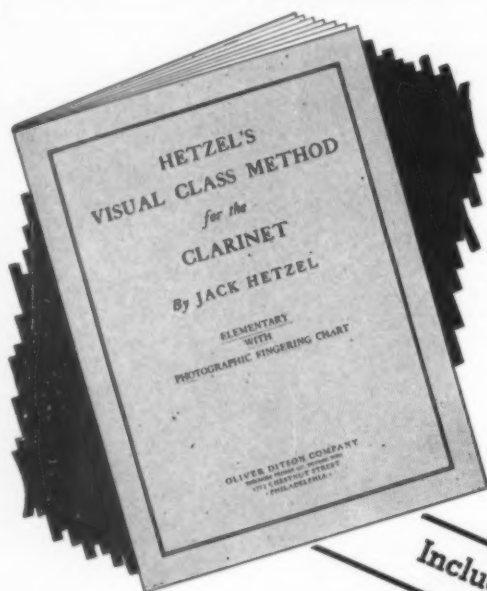


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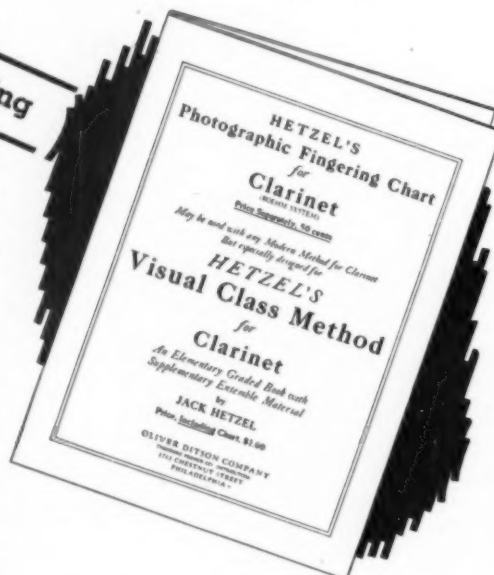


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DIVISION ORGANIZATION

The band division, made up of the band representatives from the eight regions, functions as a unit on all matters pertaining to band affairs. It is responsible for the administration of band competitions, clinics and similar activities. The chairman of the band division, who is elected by the division from its membership, serves also as the first vice-president of the State Association. The orchestra division functions in the orchestra field in the same manner, and its chairman is the second vice-president of the Association. The vocal division functions in the same manner in the vocal field, and its chairman is the third vice-president of the association.

STATE ORGANIZATION

The membership of the three divisions unite to form a board of control of twenty-four members, which shall function as a general body in all matters pertaining to the general administration of the affairs of the Association. The president and secretary of the state Association shall be elected by the board of control from its own membership. The executive committee of the State

Association shall be composed of the president, secretary, and the chairmen of the three divisions.

The first meeting of the Texas Music Educators Association will be held in Houston, February 2-4, 1939. For this three-day session, there will be organized two all-state bands, an all-state orchestra, and an all-state chorus, which will serve as demonstration groups for study sessions and round-table discussions. Guest conductors for the clinics and concerts will be: Gerald R. Prescott, University of Minnesota, Minneapolis; Raymond Dvorak, University of Wisconsin, Madison; Henry Sopkin, American Conservatory, Chicago; and Noble Cain, Chicago.

The Texas Music Educators Association will also have an active part and will be host to other state music associations during the meeting of the Southwestern Music Educators Conference which will be held in San Antonio, April 12-15, 1939. Announcements concerning the participation of the Texas Music Educators Association during the Conference will be made in subsequent issues of the official magazine, the MUSIC EDUCATORS JOURNAL.

The officers of the Texas Music Educators Association are: President—Ward G. Brandstetter, Palestine; Chairman of Band Division—Charles S. Eskridge, Wink; Chairman of Orchestra Division—Julien P. Blitz, Lubbock; Chairman of Vocal Division—Cobby de Stivers, Waco; Secretary—Russell E. Shrader, Sweetwater.

Bach and Sugar Beets

CONTINUED FROM PAGE TWENTY-NINE

They knew why sugar beets and Johann Sebastian Bach had some slight strain in common. Each dealt with man's unending battle with the soil and with things of the spirit.

This quarter another group of students is studying the Renaissance and Reformation. They listen to Purcell's lovely opera *Dido and Aeneas*, and catch some faint understanding of why music was so important and so charming in that period. They study all of Handel's concerti grossi, and like the quaint sound of harpsichords and viola da gambas. They study the masses of Palestrina and understand a little more about the Council of Trent and the Catholic Church. They hear Martin Luther's hymns and get a finer understanding of what reform means. They ask repeatedly for Haydn's symphonies and Mozart's works. I think I can honestly say that for this class, music is a reality. They know who wrote it and why. They can almost hear it springing from its historical background, for they have told me so.

I believe that social studies, English, and music need to co-operate on this problem of training the imaginations of our school children. I also think that music is perhaps the finest single instrument we have by which to achieve the development of fine, sensitive, perceptive imaginations. Music, as I see it at work, sets at ease many adolescent inhibitions. Students are willing to talk about music and its meanings. They will discuss the thoughts which music creates in their minds as they listen. A few mornings ago one girl remarked that she liked to have the music classes in social studies during the first period of the day because "it gives a lift to my thoughts all that day." Music, especially operatic music, is good for adolescents in social studies, because it permits and encourages them to identify themselves with the emotions or experiences portrayed in the music. A boy remarked, "*Traviata* is much more real than the movie was. You can imagine everything just as it happens."

In my teaching of music this way I have discovered several points which I think are pertinent to instruction in the field. (1) I think music teachers should offer this work, and I think they need to develop quite active imaginations in order to discern those places in the curriculum into which music will and

should fit. Music can contribute to almost any social studies or English problem. (2) I think much of the enthusiasm which greets music in my classes springs from the fact that all concerts, no matter how important I consider them, are optional. About eighteen out of twenty-two students attend. The other four read in the library. The eighteen are thus never bothered by the presence of disruptive or unsympathetic students. (3) I never hesitate to give my students the very best music I have available. I never "play down" the intellectual caliber of what I offer. I always tell my students quite frankly that the music I am about to play is difficult, that it is about the finest and most advanced in all music, and I never play selections which are cheap or inartistic. I get very splendid results from this approach, faulty as it may appear. (4) And finally, I encourage every student to react to each selection just as he or she wishes. There is no acceptable aesthetic pose in my classroom. If the music is completely beyond the student; or if he finds it generally boring, he is encouraged to say so. I have no musical feelings that can be hurt. The beauty of this approach is that almost always some other student will have liked the music, and that student will wage the artistic battle. I believe that appreciation courses suffer when students are expected to like everything they hear.

Not all students will react in this way to music. In any class of twenty-five, there will probably be at least four boys and girls who would be completely bored with concerts. On the other hand I have found that in any class of twenty-five, there have always been, in three different schools and in three different states, about twenty who were eager to explore the ultimate boundaries of the art. In my social studies classes now, after two preparatory lessons only, I never hesitate at offering the most advanced selections. High school students who have never had music of any kind can appreciate Stravinsky's *Symphony of the Psalms*, if it is properly presented. I am deeply impressed by the adaptable artistic enthusiasms of young people. I am constantly pleased and surprised at their catholic tastes. I enjoy sharing with them their deep, unaffected love of music. I believe we should all endeavor to give them more of it.

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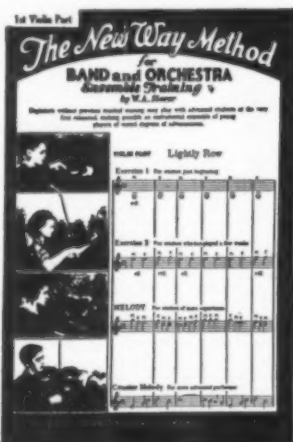
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The Neglected Second Horn

PHILIP W. L. COX, JR.
Maplewood, New Jersey

AT A GATHERING of school teachers in Ann Arbor, Michigan, while the author was an undergraduate horn player at the University, the All-State Orchestra played Beethoven's *First Symphony* under the baton of Joseph E. Maddy.

As one of the coaches for the horn section, I was so impressed with the solo horn player that I requested my colleagues to listen for his entrances. But at the close of the symphony, Earl V. Moore leaned towards me and shocked me with the question, "Who is that fine second horn player?"

Many years later, after teaching for five years, I was given an audition for a place in a minor symphony orchestra. The conductor asked me to play a slow movement, which happened to be written in the upper register for the most part. Having played my best with as few slips as possible under the conditions, there was no comment except, "Now play it an octave lower." Again a comparatively perfect performance, and still no comment except, "Now play it an octave lower than that." Haltingly the tones came out, the melody was broken. No comment was needed, I had neglected to play second horn parts for five precious years. Kindly, the conductor explained, "Anyone can play first horn, but there is great longing by conductors and audiences for the hornist who can play second horn, and play it well."

What is there about low horn parts that deflates the ego and discourages progress in the bottom register? Only the public glorifies the first hornist, and many selections do not intentionally feature him. The orchestra players themselves, as people, cut across the imaginary lines of demarcation, and not infrequently will you find the second horn the recipient of a fine kind of social education which his solo brother has missed.

The desire to express oneself has led music students in a grand march, often a race, to first or solo parts. Of this, one of my finest school hornists said, "What's the shouting for, I get my greatest thrills from being in the middle of a chord." It was Robert Schumann, who wrote beautifully for French horn, and who said that aspiring musicians should play the inner parts; and a more sincere authority in these utterances has not been hailed.

Allowing spiritual growth and social competency as inherent in the position of second horn, how does a school music student go about qualifying for this honor? The demands made upon second horn players by the composers are in brief, to produce, on time, with full smooth tone, any pitch in or below the

staff. Witness if you will the shining stars we have in our solo horn positions who cannot really hit anything much below the staff, and on them the school board has wasted one-half of one French horn apiece.

The first step on the road to becoming an able second hornist, is the training of the particular lip muscles that must function. Once trained, a new solidity is imparted to the tones of the upper registers. The sensation is new to ex-cornet players, and the majority of other brass performers. The lips are formed to make a continuous round tunnel from the initial opening between the lips to the final exit at the bell.

There are two notions that must be dropped by students and teachers in the study of low horn: (1) The lips are not supported by muscles from below and from above but instead are formed by muscles pressing inward from the sides; (2) the articulating sound is not in imitation of "too," "ta" or "da" but instead simulates the sound of "toe."

In acquiring these new sensations, the practice period must be confined to the low register from the line below the staff to four lines and a space below the staff. To practice above that in a given period of time would revive a preference for the old way of doing things, and to practice lower would cause a deliberate shift of embouchure which would lose the desired position of the lip opening against the mouthpiece rim. After a few weeks of concentration on the new position and articulation, the lowest notes will permit shifting and return to correct position. Then, too, the tone that hovered flabbily about the lower lines of the staff will take on new virility.

There is a remote connection between the round opening of the lips and the non-pressure system used by some cornet teachers. In cornets, however, we tend to draw the lips inward; this produces a high speed of vibration. In tubas we protrude the lips, which produces retarded vibrations. In the low register of the French horn, neither pattern is deliberately followed, the lips feeling as though there were a drawstring running through them. When high notes are to be played, of course the string is drawn to a small round opening, but when the difficult low tones are required the drawstring (or ring of muscles pressing from the corners of the mouth towards the opening) hold the lips open in a round shape which matches the rim of the mouthpiece.

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CONTINUED ON PAGE SIXTY-NINE

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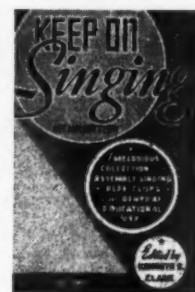
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Eastern Conference

Boston—March 14-17

GREETINGS to one and all: First, on your calendars, mark off the dates of March 14, 15, 16, and 17 and write Boston in big red letters over those dates; they will all be red-letter days for those who attend the sixteenth meeting (sixth biennial) of the Eastern Conference.

Second, go to your superintendent or principal, tell him of these dates, and ask permission to attend. The only way to prevent conflicting events on those dates is to confer with the administrators early so that they will not plan other things for you at that time.

Third, I cannot go into any details of the program in this issue, although many outstanding events are all but definitely settled and all New England is bending every effort, even at this early date, to make this a memorable event.

Just to show one way in which New England educators are getting behind the Conference, the New England Music Festival Association will hold its annual festival in Boston as a part of the program for the Conference. The Festival Association has a long history which includes many successful projects that have greatly aided the development of music in this section of the country. Last March, its chorus, orchestra, and band performed at New London, Connecticut, in a manner to make anyone proud of music in the schools of today. Therefore, we can all look forward to an event for the final night of the convention in Boston that alone will be worth the time and effort of attending.

James A. Ecker, director of music in the public schools of Boston, has already spent a great deal of time and energy in rounding out many other events for this Conference, the details of which will be given in the next issue of the JOURNAL. I wish that I might tell you more about the program, but further information must be withheld until a few more final details are worked out.

Your president has one very definite aim in regard to the convention, and that is to try to keep the program from becoming too crowded. Of course, this means that many important phases of music education must be reserved for some future meetings, because it is not possible to give time for every phase of school music education as we find it today. Another aim is to try to arrange the program in such a manner that the young supervisor will find it most helpful and beneficial; effort is being made to plan, for example, important phases of instrumental music and vocal music, so that there will be less conflict than in the past and so that it will be possible for the young teacher who must do both phases of work to be able to attend important sections of each.

How would you like to attend a banquet that is not overloaded with speeches? Both Mr. Ecker and your president have pledged themselves to try to arrange as near a speechless banquet as possible!

Memberships are now due, and let's go to Boston with a record membership for this year!

F. COLWELL CONKLIN, *President*

California-Western Conference

Long Beach—April 3-6

THE FOLLOWING message concerning California-Western convention plans was telegraphed to the Conference office by President S. Earle Blakeslee:

Plans for April convention of California-Western Conference progressing splendidly. Four great nights: Long Beach famous pageant, united colleges festival, chorus and orchestra, premier of unique new romantic musical comedy presented by courtesy of well-known city sending complete cast, orchestra, chorus, under famous director; finally, All-Conference Chorus, Orchestra, Band, under national authorities and many outstanding leaders within the Conference—all staged at celebrated civic auditorium. Executive board with Vice-Chairman Gertrude Fisher, Directing Chairman Edith Hitchcock, both of Long Beach, actively working with presidents assuring emphasis on all vital problems of most notable and profitable convention.

Music educators from Utah will meet with the California-Western Conference at the 1939 sectional meeting. We are glad indeed to welcome this enthusiastic contingent from Utah. Our California-Western Conference is growing—originally we were a state unit only—then Arizona and Nevada joined us, and at the St. Louis biennial, Utah was added.

At the Long Beach meeting we want not only good representation from California but we want our members from Arizona, Nevada and Utah to be present. We want your boys and girls to be members of our all-Conference groups.

Plans for the program are in the formative stage and your executive board solicits your suggestions. What would you like to have included in the 1939 program?

S. E. B.

The 1938 Yearbook Is Ready

Summary of Contents

General Topics: Music in the Cultural Life of America—Griggs; Music—A New Force in America—Dunham; Forces Affecting Musical Progress—Miessner; The Status of Contemporary Music—Hanson; Music for All Levels of Intelligence—Biddle; ASCAP and Music Education—Paine; The 1938 Convention—Its Three Major Purposes—Maddy; Federal Music Project's Contribution to American Music—Maier; The Professional Musician and the Music Educator—Farmer; Essentials of Elementary School Music—Mursell; Theory and Practice—Beattie; One Hundred Years of American Music—Studebaker; "Musicana Americana"—Hares; A State Program of Music Education—King; A Balanced School Music Program—Conklin; The John Adams Musicales—Lott; Trends in Instrumental Music Teaching—Green; School Music in Louisiana—Burns.

Integration, Correlation, Fusion: The Advantages to Music of an Integrated Program—Pitts; Is Music in Danger of Losing Its Identity?—Earhart; A Philosophy of Integration—Carson; Music in an Integrative Program—Duncan; Planning and Executing an Integrated Program—Shuck; Music and the Core Curriculum—Curtis; The Enrichment of Elementary School Music Through Integration—Mursell.

Music Appreciation: All Music Courses as Music Appreciation—Morgan; Music Appreciation in General Classes and for Special Groups—Baldwin; Music Appreciation Through Instrumental Performance—Findlay; Areas of Appreciation—Miessner; Appreciation Through Singing—Dennis.

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Teacher Education: Bases for Admission to Teacher Education in Music—Dickey; Music Training for General Classroom Teachers—Otterstein; A Report on Higher Degrees—Jones; Cultural Training in Music for the Nonprofessional Student in Colleges—Landsbury.

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Music Theory: Some Techniques for Correlating Elementary Theory, Sight Reading, Dictation, and General Appreciation—Jones; Extensive Expressive Experience as a Prerequisite for Theory—Brix; The Status of Theory in Secondary Schools—Schaeffer; Articulation of Junior High School Theory with the Grades Above and Below—Wright; Some Techniques in Building Basic Musicianship—Cuyler; Music Theory in the Liberal Arts College—Howell.

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Radio: Music and American Youth Broadcasts—Dykema; Preparation for a Broadcast an Educational Force—Earhart; Selecting Organizations for Broadcasts—Clausen; Utilizing a Broadcast as a Community Asset—Glenn; Music Education by Radio in the South—More; The Broadcaster and Music Education—LaPrade; Going on the Air—Morgan; Music Education by Radio in the

Eastern Area—Lindsay; Problems in Microphone Placement—LaPrade; Classroom Instruction by Radio—Head; Education by Radio—Keith.

Music in Rural Schools: Music in the Ungraded School—Hood; Music in Rural Education—Hester; Report of the Committee on Music in Rural Schools.

Vocal Music: The Emergent Voice—Muyskens; Voice Training in the Schools: Is it Education or Exhibition?—Wilcox; Articulation of Junior High School Vocal Music with the Grades Above and Below—Ingalls; Articulation of High School and College Music—Welch.

Instrumental Music: The Use of Recordings in Teaching Instrumental Music—Ruddick; Teaching Techniques and the Organization of Bands and Orchestras in Elementary Schools—Hannen; The Growth of the Child Through Instrumental Music—Coulter; An Experiment in Instrumental Music—Shuck.

Piano Class Instruction: Problems Relative to Piano Class Methods—Rodgers.

Music in Social Life, Postschool Music: The Conference and Music in Social Life—Maddy; National Recreation Association's Music Services—Frieswyk; National Federation of Music Club's Plan for Young People—Ober; Oglebay Park, Community Center—Steckel; Community Music in Flint, Michigan—Norton; Social Service Implications of Music Teaching—Pierce; Community Music in Cincinnati—Glore; The Rochester Music Guild—Miller; The Report of the Committee on Music in Social Life—McConathy.

Church Music: What Church Music Can Contribute to the Community—Wheelwright; What School and Community Music Can Contribute to the Church—Glenn.

Historical and Organization Miscellany: In Retrospect—Birge; Music Education Exhibitors Association—Davis; In the Spirit of Cooperation; Ohio Music Education Association—McEwen; The Missouri Music Educators Association—Douglass; Development of School Music Competitions—A Brief Historical Sketch.

The foregoing lists the contents of Part I. Part II is devoted to resolutions, constitutions, directory, statistical data and index.

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Southwestern Conference

San Antonio—April 12-15

SAN ANTONIO will be an ideal host city for us. Every member of the Southwestern Conference should begin now to plan to attend the meeting in San Antonio next spring—to participate in the three-day program which your Executive Committee is planning and to visit the interesting historical places which abound in San Antonio.

Early in July your president met with the local committee in San Antonio. Superintendent J. C. Cochran, Assistant Superintendent Thomas Portwood, and Otto Zoeller gave us their time unsparingly. We investigated hotel facilities which are especially suited to our needs. The Municipal Auditorium will be an ideal place for our concerts and larger meetings.

The recently organized Texas Music Educators Association will cooperate with the local group in San Antonio in acting as host to our group. Ward G. Brandstetter, President of the T.M.E.A., came to San Antonio for the July meeting and assisted in the general program plans. For the spring meeting an All-Southwestern band and All-Southwestern orchestra will be organized—these groups to be sponsored both by the Conference and the T.M.E.A.

Members will be interested in the plan regarding the choral organization. In cooperation with Region Six of the National School Vocal Association, the Southwestern Conference will sponsor

the 1939 official choral competition-festivals of that region. Plans have been made whereby choral groups which enter from states not in Region Six will be recognized. Each choral group will participate in the auditions, will receive adjudication, and all of the choruses will present a combined concert, perhaps on the final night of the Conference. Well-known conductors are being engaged for the orchestra and band. These groups will also present a concert.

In combination with the fine concerts we shall have by these organized groups, plans are being made for a series of vocal and instrumental clinics—we want this to be a laboratory Conference so that our members may profit from association with our great conductors and clinic directors.

The Gunter Hotel will be our official headquarters. The students in the All-Conference organizations will be housed in hotels close to the official hotel at reasonable rates.

There will be time for sightseeing for, after our recent visit to San Antonio, we are anxious that our members also have an opportunity to see the places where so much history has been made. After your spring visit to San Antonio, you will be glad we chose San Antonio as our 1939 meeting place.

Subsequent issues of the JOURNAL will bring additional news to you, and don't forget we welcome suggestions for the program from every member.

CATHARINE E. STROUSE, *President*



LUNCHEON MEETING—SAN ANTONIO

The above picture includes Southwestern Conference officers, the president and representatives of the Texas Music Educators Association and some of the members of the Planning and Budget Committee of the Southwestern Conference. This group met at a luncheon meeting in the Gunter Hotel, Southwestern Conference headquarters, on July 7. Reading from left to right: Mina Burnett, Bd. of Educ., San Antonio; Francis de Burgos, San Antonio; Mrs. Lulu Griesenbeck, San Antonio; Otto Wick, Univ. of San Antonio; Ward G. Brandstetter, Pres., T.M.E.A., Palestine; Catharine E. Strouse, President, Southwestern Conference, Emporia, Kan.; Thomas B. Portwood, Asst. Supt., San Antonio; Vanett Lawler, Assistant Executive Secretary, M.E.N.C., Chicago, Ill.; Mrs. Clinton G. Brown, Pres., Fed. of Music Clubs, San Antonio; Otto Zoeller, San Antonio; Mrs. F. L. Carson, 4th Vice-Pres., Texas Fed. of Music Clubs, San Antonio; Sister M. Angelique and Sister M. Amabilis, representing Our Lady of the Lake College; Sister Mary Laurence and Sister Mary Bernarda, Incarnate Word College, San Antonio.

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Michigan Forces Mobilize for North Central Conference

Detroit — March 19-23



Preliminary Meeting in June

IN THE Woodward Room of the Hotel Statler, Detroit, on June 18 some of the officers of the North Central Conference met with Superintendent Cody, Fowler Smith, Director of Music, and officers and representatives of other interested organizations of Detroit and Michigan, to lay general plans for the 1939 meeting of the North Central in Detroit. Subsequent issues of the JOURNAL will give you the complete program. In this issue we want to give you the names of some of the representatives at the June meeting, most of whom appear in the above picture:

Supt. Frank Cody, Detroit; Charles B. Richter, Pres. North Central Conference, Iowa City, Ia.; Fowler Smith, Dir. Music Dept., Pres. of M.M.E.A.; King Stacy, Pres. Mich. Band and Orchestra Directors Assn., Lansing; Franklyn S. Weddle, chairman, M.E.A., Region 2, Music Section, President Mich. School Vocal Assn.; N. J. Quickstad, Supt. of Schools, Royal Oak, representing administrators of suburban committees, and Michigan Congress of P.T.A.; Mabel Arbuckle, Supervisor of Art Education, Detroit; Francis W. Belched, Detroit Public Schools; Herman Browe, Assistant Supt., Detroit; H. Whorlow Bull, Director of Music, Windsor, Ont., Canada; Donald Carpp, Lansing; L. B. Durham, Pres. H. S. Div. D.T.A.; Mary F. Farnsworth, Pres. D.T.A.; Gertrude Fleming, Supervising Instr. of Music, Elementary Schools, Detroit; James A. Gibb, Wayne Univ., Detroit; Adelaide Hart, Pres. I-&A Detroit Music Educators Club; Isabelle H. Hoersch, chairman, membership committee I-&A Detroit Music Educators Club; Manley E. Irwin, Detroit; Orvis Lawrence, Detroit; Leo Lemke, Wayne Univ., Detroit; Ida Lockwood, Pres. Elem. Div. D.T.A.; Julia McCarthy, Pres. Admn. Div. D.T.A.; W. R. McIntire, Vice-Pres. M.M.E.A., East Lansing; David Mattern, Univ. of Mich., Ann Arbor; Roy M. Miller, Sec'y M. M. E. A. and I-&A Detroit Music Educators Club; Edward D. Mosher, Director of

Music, Dearborn; Ralph T. Northrup, Member Engineering Society, Detroit; William W. Norton, Flint (Mich.) Community Music Assn.; Graham T. Overgard, Wayne Univ., Detroit; Roy M. Parsons, Director of Music, Highland Park; Paul I. Raveine, Director of Research, Detroit Public Schools; Arthur H. J. Searle, Supervising Instructor of High School Music, Detroit; John E. Sedan, Detroit Conv. and Tourist Bureau; M. E. Shattuck, Detroit School Men's Club; Clara E. Starr, Music Dept. Div. of Instr., Detroit; Edith Rhett Tilton, Detroit; Virginia Anne Weisinger, Supervisor of Music, East Lansing; Walter Whittinghill, Dir. Dept. Visual and Auditory Education, Detroit.

All Groups Coöperate

From this impressive list of interested folks who attended the June meeting, it is obvious that we shall not be lacking in help and support from Detroit and the State of Michigan.

Coöperating organizations in the five-day festival are Michigan Band and Orchestra Directors Association, Michigan School Vocal Association and the Michigan Music Educators Association. Special events to be sponsored by the Michigan Band and Orchestra Directors Association and the Michigan School Vocal Association have already been planned and will be announced by the presidents, King Stacy (Band and Orchestra Directors Association) and Franklyn Weddle (School Vocal Association) very soon.

Early in October a meeting of the local committee and the Executive Committee of the North Central Conference will be held in Detroit to determine further plans.

Your Executive Committee is anxious to give you the kind of a program you want—one which will be most helpful to you. Program plans are still flexible and we welcome your suggestions.

CHARLES B. RICHTER, *President*

Music Educators Journal

Music in a Progressive School

CONTINUED FROM PAGE THIRTY-THREE

easier to explain the function of the individualized lesson sheets. To learn to sing well and enjoy it is the purpose and the ideal of every class lesson in vocal music; and in the study of the individualized lessons, each child is helped to realize that the only purpose and value of understanding and applying the mechanics of music is to help him perform music more artistically.

Except for the study songs which are selected by the teacher in correlation with the individualized lesson sheets, all the songs are chosen by the students. The children choose their songs by having the teacher play and sing several songs for them; then they select the songs which they like best by popular vote. Sometimes a small group of children are chosen by the class to look through the various songbooks provided for each class and to select songs for the teacher to play. The children are encouraged to listen for appropriate songs at home and on the radio, so that these songs may also be brought before the class for them to accept or reject. An active repertoire (songs learned), as well as a passive repertoire (songs to be learned), is maintained at all times; and the children have an active part in determining what songs shall be included in their passive repertoire.

By following this plan, the children are more enthusiastic about singing, for they invariably select songs which are on their own level of interest and development, and which have emotional content pleasing and satisfying to them. This plan also presents a social situation in which the teacher may lead a discussion about the relative merits of the songs being chosen,

and through guidance, the children are helped to appreciate, to judge, and to be critically aware of the elements which characterize good songs.

(c) *Music Appreciation.*—The music appreciation course in this level is correlated with social studies and art. The courses of study in these departments are synchronized so that the children are given opportunity to understand the relationship of music and art to the mores and to the community life in which they were created. The social studies course creates the nucleus or framework for a vast amount of experiences in cultural fields which ordinarily are not included in the elementary school program unless a similar type of organization is followed. By presenting the social studies, art, and music in a parallel manner, each child is helped to organize and to interpret his experiences in these fields so that they are richer and more meaningful to him.

3. The Elective Level

The third level of the music program extends from the eighth grade to the senior high school and is called the elective period. The number of students who elect music at this level and the strength of the musical organizations during this period measure not only what is being accomplished at this time but also reflect the attitudes, the spirit, and the actual achievement of the preceding levels of music development.

During the elective level, the class methods and procedures are much the same as those used in the developmental level, except that there is less and less need for study of the fundamentals of music, and more need for the application of these problems. The role of the teacher at this level consists of continually leading the students into increasingly higher levels of achievement and helping them to apply what they have already learned, thus helping them to release the musical feeling of a composition more beautifully.

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Association and Club News

Missouri M. E. A.

▲ THE FOURTH annual music clinic will be held at University Laboratory School, in Columbia, Missouri, December 1, 2, and 3, under the sponsorship of the Missouri Music Educators Association. The three-day program will comprise discussions, clinics, and demonstrations of various phases and problems in music, among which are the following: band, orchestra, and choral work, creative music, class instruction, fundamentals of drumming, marching bands, string problems, rural school music, and teacher-training. Two special concerts will be presented by, and under the direction of, the music department of the University of Missouri; a panel discussion on contests will be held; exhibits of materials will be featured.

Noble Cain, of Chicago, has been invited to direct the choral sessions; Clarence E. Sawhill, of Urbana, Illinois, the band sessions; T. Frank Coulter, of Joplin, Charles E. Overholt, of Butler, and David R. Robertson, of Conway, Arkansas, the orchestra sessions. Among others who will present special phases of music work, are: Henry C. Ruester, of St. Louis, drumming; George T. Bennett, of Red Oak, Iowa, drum majoring and marching bands; Lee Lockhart, instrumental class instruction; Dean E. Douglass, teacher training and rural school music; Rogers Whitmore and David R. Robertson, string problems.

The clinic band, orchestra, and chorus for two of the sessions will be made up of supervisors and teachers in attendance. Cards will be sent to every supervisor in the state for the purpose of ascertaining the instrument which they wish to play in the clinic groups, or the part which they wish to sing in the chorus. This plan should contribute livelier interest and larger attendance.

The clinic band, orchestra, and chorus for the third session will be selected from

average Class C and CC high schools. A mimeographed case history of each group will be presented to those in attendance for the purpose of showing how long the players have studied, how long their schools have offered music instruction, and other pertinent information. The reason for this plan is that by far the greater majority of the directors in the state are from small schools, and they wish to see what can be done with average groups such as they must face throughout the school year, rather than observe the work of highly selected groups of performers.

Theodore F. Normann, of the University of Missouri, is local chairman of the clinic. Vice-Presidents Rogers Whitmore, of Columbia; Oliver Humo, of Shelbyville, and Byron W. Munson, of Memphis, will preside at the various sessions.—JAMES P. ROBERTSON, *President*.

West Virginia M. E. A.

▲ THE ANNUAL MEETING of the West Virginia Music Educators Association will be held in Charleston on Thursday and Friday, October 27 and 28, in conjunction with the annual meeting of the West Virginia State Education Association. A new organization set-up for the state is to be voted on at the business meeting which is scheduled for October 28, at which time there will also be the annual election of officers, a study and discussion of conditions and problems within the state, and the consideration of affiliated organizations.

A meeting of the district and county supervisors division has been arranged for Thursday evening, October 27, by the chairman of that department, Mary Gem Huffman.

The music program to be presented before the State Education Association meeting on Friday evening, October 28, will include the State High School Chorus, under the direction of Max T. Krone, of Evanston, and the State High

School Orchestra, conducted by Pierre Henrotte, of New York City.

John R. Swales, of Parkersburg, chairman of the State High School Orchestra, and C. C. Arms, of Clarksburg, chairman of the Chorus, have planned to hold meetings of their respective groups, apart from the regular rehearsal periods. Other sectional meetings are to be announced later.—J. HENRY FRANCIS, *President*.

Michigan School Band and Orchestra Association

▲ THE FIRST fall meeting of the Michigan School Band and Orchestra Association will be held September 18 in Grand Rapids. At this meeting, plans will be made for the annual Michigan School Instrumental Music Festival to be held at the University of Michigan in April. Plans will also be formulated for the Association's part in the instrumental program of the North Central Conference at its meeting in Detroit, March 19-23.

The officers for the 1938-39 season are: President—King Stacy, Lansing; Vice-President—Cleo G. Fox, Kalamazoo; Secretary—W. Merwyn Mitchell, Grand Rapids; Treasurer—William R. Champion, Ann Arbor.—KING STACY, *President*.

Central Long Island M. E. A.

▲ AT THE last meeting of the Association, officers for the ensuing year were elected as follows: President—Jack Van Brederode; Vice-President—Donald Gardner; Treasurer—Clifford Ormsby; Secretary—Catherine E. Schlemmer.

The guest of the evening was Jesse Lillywhite, of Southampton, Long Island, who discussed with the group the various ideas presented for the music section meeting of the Long Island Zone of the New York State Teachers Association, which meeting to be held in the fall.—CATHERINE E. SCHLEMMER, *Secretary*.



King Stacy
President, Michigan School Band
and Orchestra Association



J. Henry Francis
President, West Virginia
Music Educators Association



Jessie Mangrum
President, I.-A. St. Louis
Music Educators Club



John T. Roberts
President, Colorado Instrumental
Directors Association

Louisiana M. E. A.

▲ THE NEXT meeting of the Louisiana Music Education Association will be held November 17-19 in Baton Rouge, at which time it will convene as the Music Department of the Louisiana Teachers Association. New officers will be elected at this meeting.

The state band competition-festival, held in Baton Rouge, May 6 and 7, was the climaxing event of Association activities for the 1937-38 season. Louisiana State University and the East Baton Rouge Parish School Board were cohosts to approximately twenty-five hundred students who participated in the solo, ensemble, and band events.

Prior to the final competition-festival event, three vocal and orchestral festivals were held in different sections of the state, and a general system of awarding by points was begun; this system provided that the schools taking part in the greatest number of events were to be given special awards, all such awards to be made at the conclusion of the final state event, at the time that the band awards were made.

State Superintendent T. H. Harris, who was present at the state competition-festival, commented favorably upon the great progress made by school music since its inception under State Supervisor of Music Samuel T. Burns.

The Association wishes to express regret over the loss of Mr. Burns, who has resigned as state supervisor of music in Louisiana to accept the position as head of the music education department of Indiana University. We regret to lose him, but we wish him well in his new duties. Lloyd V. Funchess, who succeeds Mr. Burns, assumes his new post with the good wishes of his many friends both in and outside the Association.—RALPH R. POTTLE, *President*.

Chicago High School Music Teachers Club

▲ A PANEL discussion on "Nature and Music" between O. D. Frank, of the University of Chicago, and Ralph Niehaus, of the Chicago City Opera Company, will feature the first fall meeting of the Club to be held early in October.—CLARE JOHN THOMAS, *President*.

Wyoming Choral and Instrumental Directors Association

▲ OFFICERS for the ensuing year were elected by the Wyoming Choral and Instrumental Directors Association as follows: President—A. L. Samuelson, Powell; Vice-President (vocal)—Grace P. Slind, Casper; Vice-President (instrumental)—Neale Derringer, Wheatland; Secretary-Treasurer—Walter Savage, Casper. Board of Directors—Merle Prugh, Cody; J. P. Williams, Lander; Earl Mentzer, Buffalo; Jessie Mae Agnew, Casper; Jessie E. Leffel, Cheyenne; Winston Buecher, Manville.

The third annual state festival will be held in Casper, the tentative date being May 1.—A. L. SAMUELSON, *President*.

New York State School Music Association

▲ THE NEXT important event to be sponsored by the Association is the annual fall clinic, which will be held at Ithaca College of Music, December 1, 2, and 3. The guest conductors will be: Bands—Glenn Cliffe Bainum, of Northwestern University; Orchestra—Karl Van Hosen, of the Eastman School of Music; Choral—Peter J. Wilhousky, of New York City. In addition to the Ithaca College Band, Orchestra, and Chorus, who participate annually, two large state bands will take part, one to be chosen from the best players in Class A and B schools and one from the best players in the Class C schools. The Ithaca College organizations will play the Class A and B required numbers. For this occasion, the concert band will comprise boys and girls from the Class A and B schools, the music to be prepared by them under their various directors prior to their arrival in Ithaca. Likewise, the chorus and orchestra will have advance preparation. The boys and girls from the Class C schools will perform as a clinic band, playing Class C, D, and E numbers without preparation. The band and orchestra are expected to number one hundred players each, and the chorus from one hundred and fifty to two hundred singers.

At a meeting of the officers of the Association, held August 31, in Syracuse, matters of importance were discussed, and recommendations were prepared for

presentation to the executive committee at its meeting October 12 at Ithaca College of Music.—ARTHUR R. GORANSON, *President*.

Ohio M. E. A.

▲ THE STATE-WIDE ballot for officers for the 1938-39 school year resulted in the re-election of the 1937-38 executive committee and the election of four new board representatives, the fifth representative being re-elected. Thus the officers for 1938-39 are: President, Eugene J. Weigel, Columbus; First Vice-President, in charge of membership, Gertrude A. DeBats, Bedford; Second Vice-President, in charge of publicity, George E. Waln, Oberlin; Treasurer—Paul E. Stevens, Delaware; Executive Secretary and Editor of *The Triad*—Arthur L. Williams, Oberlin. Board of Representatives—G. Austin Kuhns, Steubenville; Lawrence H. Alexander, Dover; Gerald M. Frank, Elyria; W. Oscar Jones, Defiance; Charles E. Luoma, Delaware. Honorary Members of the Board of Directors—Edith M. Keller, Columbus; Harry F. Clarke, Cleveland. In addition, F. L. Kinley, superintendent of schools, of Findlay, serves as school administrators' representative.

The new 1939 music lists for use in O.M.E.A. music activities are nearly completed, according to Harry F. Clarke, chairman of the Instrumental Affairs Committee and Faye Rees, chairman of the Vocal Affairs Committee. Members who have made known their requests for the lists will receive them as soon as they are printed.

Since the membership report for 1938 of 577 on April 1, the total to August 1 has been raised to 669. By comparison, the report of April 1, 1937, showed only 393 paid members.

Each new school year brings many changes in locations for teachers. It will be extremely helpful if all O.M.E.A. members who have changed mailing addresses, will report such changes at once to *The Triad*, so that each issue may be received promptly. Send your change of address to Arthur L. Williams, Oberlin, *Executive Secretary*.

Connecticut M. E. A.

▲ THE OFFICERS of the Connecticut Music Education Association have planned an early fall meeting to be held at Pickwick



William Allen Abbott
President, Minnesota Music
Educators Association



Clare John Thomas
President, Chicago High School
Music Teachers Club



Jacob A. Evanson
President, I.-&-A Pittsburgh
Music Educators Club



Paul H. Weil
President, Delaware Dept. of
Music, D.S.E.A.

Arms Hotel in Greenwich. Mary C. Donovan, president of the Association, will be hostess. During the evening, plans will be made for a meeting of music educators to be held in October, a sectional conference of the all-state annual meetings. Plans for the state music festival to be held in Greenwich in May, 1939, will be the major topic of discussion. Toward making this meeting a success, Greenwich promises the coöperation of the school board, the recreation board, the merchants of Greenwich, and the Parent-Teachers Association.

Owing to the pressure of other duties, Herbert A. France, of Connecticut State College, has resigned the presidency of the Association, and Miss Donovan, who was vice-president, will serve as president during the remainder of the term. Election of new officers will be held at the October meeting.—MARY C. DONOVAN, *President*.

Georgia M. E. A.

▲ THE ANNUAL music teachers conference and conductors clinic will be held at the Georgia State College for Women in Milledgeville, September 29-October 1. The purpose of the conference is to acquaint all elementary and high school music teachers with vocal and instrumental materials, with procedures in organizing and directing choral and instrumental groups, and with the conduction of round-table discussions on all phases of music problems.

Thelbert R. Evans, of Lakewood, Ohio, will represent the vocal group; Louis E. Pete, of Ashland, Ohio, will have charge of band and orchestra clinics; Harold A. Richey, of Converse College, Spartanburg, South Carolina, will have charge of piano; Ann Carstens, of Milledgeville, will present materials and procedures in all elementary and high school public school music.

Further information may be obtained by writing to Chairman Max Stephen Noah, of Milledgeville.

North Carolina M. T. A.

▲ THE NORTH CAROLINA Music Teachers Association and the State Department of Public Instruction have completed plans for giving credit for private study in piano and violin. The plans are now in operation, and information concerning their operation and the necessary forms may be obtained by writing the Secretary of the State Department of Education, Raleigh.

Plans are under way for a number of interesting sectional meetings during the fall. The details of the annual spring meeting of the Association have not been completed as yet. Teachers in the field having suggestions for the annual meeting are requested to communicate their ideas to Larry Rogers, secretary-treasurer, Salisbury, or to Glen Haydon, president, Chapel Hill.—GLEN HAYDON, *President*.

Michigan School Vocal Association

▲ THE MICHIGAN School Vocal Association has made plans for a choral festival to be held in conjunction with the meeting of the North Central Conference in Detroit, March 19-23. Any high school choir or chorus from Michigan is eligible to participate.

The festival will include the following features: (1) Each choir will sing alone for all the other choirs and for the three guest critics who will give written criticisms. Each choir may sing any num-

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ber of its choice for the critics. (2) The massed choir will perform in concert with the Michigan All-State Orchestra and Band, under the direction of guest conductors. The choral part of the program will consist of four unaccompanied numbers and two numbers accompanied by the All-State Orchestra.

The list of required numbers for the massed concert may be obtained by writing to Franklyn S. Weddle, Central High School, Flint, Michigan.

The 1938-39 officers are: President—Franklyn S. Weddle, Flint; Vice-President—Trixie M. Moore, Holland; Secretary-Treasurer—Lyle H. Lyons, Wyandotte. Board of Directors: W. R. McIntire, Lansing; Juva N. Higbee, Ann Arbor; Franklin B. Goodwin, Grand Rapids; Warren A. Ketcham, Melvindale.—FRANKLYN S. WEDDLE, *President*.

In-and-About Twin Cities

▲ AT THE first fall meeting, to be held October 8 at the University Union, plans for the activities of the coming year will be outlined by Bessie Kubach, program chairman.

Eli Barnett, membership chairman of the In-and-About Club, is general chairman for the music section meetings to be held in connection with the convention of the Minnesota Education Association. These meetings will be held at West High School in Minneapolis, October 28. The instrumental sections will consist of demonstrations by specialists on "How to Start a Beginner." Instrumental ensembles at all levels will be included. The two vocal sections, planned by Bessie Stanchfield, include: "Music in the New School," "Rhythm Problems," "Solo

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Male
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Minuet, from Quartet in D Major.....*Mendelssohn*
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Andante, from Suite No. 3.....*Tschaikowsky*

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A luncheon, sponsored by the In-and-About Club, will also be held October 28, with Hazel B. Nohavec in charge of arrangements. Herman Smith, of Milwaukee, will be the speaker.—HAZEL B. NOHAVEC, *President*.

In-and-About Waterloo

▲ AT THE SPRING meeting of the Club, the following officers were elected for the 1938-39 season: President—Minnie E. Starr, Cedar Falls; Vice-President—Elizabeth Green, Waterloo; Secretary—Ruth Miner, Waterloo.—ALPHA CORINNE MAYFIELD, *Publicity Director*.

In-and-About New Hampshire

▲ FOUR MEETINGS are scheduled for the In-and-About Club this season; the first of these will be held October 20-21 in Concord, at which time programs will be planned for the remaining three meetings.

Officers for the 1938-39 season are: President—Wendell S. Withington, Tilton; Vice-President—Mildred S. Stanley, Hanover; Secretary—Eleanor M. Young, Newport; Treasurer—Howard A. Nettleton, Concord.—WENDELL S. WITHINGTON, *President*.

In-and-About Indianapolis

▲ THE FIRST FALL meeting of the Club will be held in conjunction with the convention of the Indiana State Teachers Association, October 27, in Shortridge High School. A most interesting program has been planned, and a record attendance is expected.

The officers for the current year are: President—Harold E. Winslow, Indianapolis; Vice-President—Bjornar Bergethon, Greencastle; Secretary—Treasurer—Isabelle Mossman, Indianapolis. Executive Board—Ralph W. Wright, Indianapolis; J. Russell Paxton, Indianapolis; Claude E. Palmer, Muncie.—ISABELLE MOSSMAN, *Secretary*.

In-and-About Boston

▲ THE FOLLOWING prospective program for the In-and-About Boston Club has been arranged for the 1938-39 season. All meetings will be held at the University Club with luncheon at twelve noon on the first Saturday of October, December, February, and April: October 1—Supervisors' clinic, conducted by Herbert A. France, of Connecticut State College, Storrs, Connecticut. December 3—Brass clinic. February 4—Creative music clinic. April 1—April Fools' meeting, with superintendents and principals as guests. Election of officers.—ENOS E. HELD, *President*.

In-and-About New York

▲ THE FIRST FALL meeting of the In-and-About New York Club will be held in October at the Great Northern Hotel, 118 West 57th Street.—PETER W. DYKEMA, *Chairman*.

In-and-About Chicago

▲ THE FIRST FALL meeting of the Club will be held October 8 at the Auditorium Hotel. Further details will be announced by mail. A festival committee was appointed to determine the nature of the spring festival, which is to be sponsored by the Club. On September 10 the Executive Committee of the Club held its first fall meeting.—AVIS T. SCHREIBER, *President*.



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Peet and Peanuts

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2nd Trumpet	3rd Eb Sax	Bar. Brass or Sax
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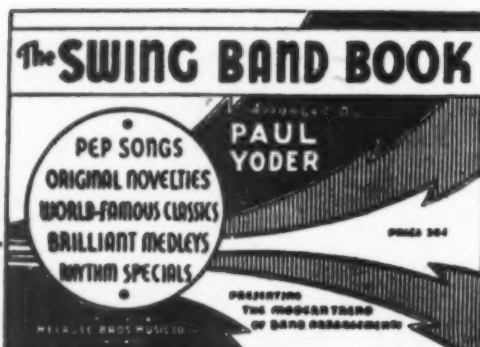
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On Iowa.....Iowa	U. of M. Rouser.....Minnesota
Illinois Loyalty.....Illinois	Ramblin' Wreck.....Georgia Tech
Fight On.....Southern California	Bow Down to Wash.....Washington
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2nd Bb Clarinet	Bassoon	Soprano Saxophone	Baritone, Bass Clef
3rd Bb Clarinet	Oboe	1st and 2nd Trombones, Bass Clef	Bb Bass, Treble Clef
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School Music Problems Round Table

SCHOOL Music Problems Round Table presents only a few of the many letters received as a result of the Music and American Youth broadcasts which are sponsored by the Music Educators National Conference, and which are heard during the school year as sustaining programs over the network facilities of the National Broadcasting Company. Chosen for publication either because they are representative of the inquiries and comments received, or because of some particular interest pertaining to the inquiries or to the replies given, the letters, with their key signatures, give persons in the field an opportunity to share their professional knowledge and experience with others and thus extend valuable service into frontier fields.

In all cases where the information sought by the correspondent is available in printed form, in publications issued by the Conference, in the JOURNAL text or advertising columns, or in books and publications easily obtainable from other sources, the necessary information and references are sent by mail from the Conference office to the inquirer; however, special aid or practical advice can be provided only through the personal interest and effort of educators who are experienced in dealing with the various phases and problems of music education.

Readers are invited to address their replies to the key signatures (initials and serial numbers), in care of the MUSIC EDUCATORS JOURNAL, 64 East Jackson Boulevard, Chicago, Illinois. (All communications will be forwarded, and, in cases having sufficient general interest, the communications will, with the permission of the writer, be published in whole or in part in the JOURNAL.)

A Grade Teacher Asks for Help. I have enjoyed listening to the Music and American Youth broadcasts, and I want to start a music class in my room; but first I should like to ask some questions: (1) Do you pitch the tone on your pitch pipe according to the first note of the song? (2) What is the best method for correcting monotones? (3) What do you call middle C? You have to know this before you can count to do. (4) If sharp is high F, E is below that; what do you call E? I shall appreciate it greatly if you will answer these questions for me, or give any other help that you can. Sometime ago I took a course in music, but there are a few things I have forgotten.—C. A. L., Virginia (146).

[The following information was given to C. A. L. in a letter from the Conference office: The questions included in your letter deal mainly with technical points related to the fundamentals of music, and on some of them, such as the use of the sol-fa system, there are differences of opinion. However, the various volumes of the Music Educators National Conference Yearbook would be valuable sources of help for you in dealing with your vocal problems. The 1937 volume, in particular, contains one article "The Correction of Monotones," by Katharine Davis Detmold, which deals specifically with one of the problems mentioned in your letter. Also the Music Educators Journal, March 1938, carries an article entitled "An Experiment with Monotones" by E. E. Blind. A complimentary copy of the Journal has been mailed to you; and, concerning solmization, we would suggest that you write to any of the music publishers whose names appear in the Advertisers' Index of the Journal, and ask that they send you catalogs from which you may choose materials on the use of the sol-fa system and on certain fundamentals of musical theory that would be of assistance to you in conducting a class such as you describe. Thank you for your commendation of the Music and American Youth broadcasts.]

A Community Choir Seeks Advice. It was a happy surprise, indeed, when I first heard your splendid radio program Music and American Youth. Last summer I made a survey of our local junior and senior high schools for children who possessed better-than-average voices. I found 260. Something over thirty of these children and a few townspeople constitute our community choir, which is directed by a man of thirty-six years' experience in teaching and concert work. The choir has been launched solely as a nondenominational community project, although it meets in one of the local churches for rehearsals. Composed mainly of school children, it is not supported by a school. Here is the problem: At present the choir is supported by one person who wishes to remain anonymous. We want a board of sponsors, but not a top-heavy organization. How shall we proceed? What officers and committees are sufficient? How shall we go about incorporating? Each week the director comes from a distance, and we must organize so that he may receive due consideration without too much responsibility. There are two large schools, six churches, several clubs, stores, and shops, from which we might expect aid, if we only knew how to obtain it. We meet for the joy of singing. Differences in creeds, politics, and pedigrees are forgotten. Only the best of music is chosen and taught only as a professional singer knows

how. We shall be very grateful for any suggestions that you may give that will help us to carry on.—Y. P. E., Kentucky (145).

[Your interesting letter was sent to me, and I shall try to answer some of your questions. Of course, I cannot be familiar with all your problems, and it may be that my suggestions will not apply to your situation.

In the first place, the simpler your organization the better. What you need is a small group of deeply interested people who will be willing to give the time necessary to look after the affairs of your community choir. Five people should be ample for such a group, although sometimes it is wise to stimulate general interest by appointing several people on various committees to work under the guidance of the central group. At any rate, the central group can always call for special assistance whenever it is needed. They can effect any formal organization that they think useful, such as selecting a chairman and a secretary-treasurer. Your conductor can meet with this group to decide on such policies and other matters as may be necessary to guide the activities of the choir.

Your officers and members of the choir, appointed for the purpose, may approach local people and organizations for needed support and cooperation, while in return the choir may offer their services, from time to time, to sing at affairs of a purely community nature.

As I see the situation, your expenses should be light, and, consequently, you should find it unnecessary to assess dues (or at least make them merely nominal), for you can rely largely on the support of those who believe your community will be made a better place to live in because your young people have a place to come together for cultural experience.—Osbourne McConathy, Glen Ridge, New Jersey.]

Should Grade Teachers Teach Music? A research is being made by the teachers in our schools. Will you please be kind enough to help us by answering the following questions? Should elementary teachers teach their own music? Should elementary music be departmentalized, and why? Should a classroom teacher teach her own music? Who should teach the physical education?—M. H. McC., Pennsylvania (144).

[The following answers are purely personal. They, in no sense, represent any official opinion of the Music Educators National Conference, but are merely a policy which we, in the Cleveland schools, follow.

We think that we should have a departmental music teacher for at least Grades 4, 5, and 6, a teacher who is specially prepared to handle the work in the elementary schools. We are not so sure of Grades 1, 2, and 3 where the problem of special teachers is difficult to handle from an organizational standpoint. Of course, in the platoon system, such as is in operation in Pittsburgh, there is a special music teacher for all grades.

Most elementary teacher-training courses provide for a very meager amount of music training and in no sense guarantee musicianship. With the special teacher, it is possible to have a music room equipped with both textbooks and musical equipment that make the instruction of a better grade, and it also is possible to choose a teacher who is specifically trained in the music work.

Cleveland departmentalizes in art and physical education in the same way, but I do not feel competent to answer questions in these two fields in detail.—R. V. M.]

Correspondent Seeks Information on American Music. May I have some information on literature that would prove helpful to me in understanding and in explaining concisely to my classes in music something pertaining to the advancement of American music?—G. E., Iowa, (143).

[A complimentary copy of the Journal and other Conference literature were mailed to G. E., and books were suggested as follows: "Our American Music" by John Tasker Howard; "Twentieth Century Music" by Marion Bauer; "Composers in America" by Clare Reis; "History of Public School Music" by Edward B. Birge; "Groves' Dictionary of Music—American Supplement."]

Comité National de Propagande pour la Musique, (Paris, France). We know the important part taken by the Music Educators National Conference in the United States for the renewal of the musical taste of the public to the benefit of the musical art in general and the music industries and trades as well as the music educators.

In France, the Comité National de Propagande pour la Musique is now trying the same work. In order to facilitate this task, we would like to know all the ways and means used to obtain such a splendid success in the United States of America. We would be much obliged for any information that you would kindly give us on this subject, as well as on the activity of your own organization and on the enterprise of other

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collectivities or individuals. We would also receive with much pleasure a copy of any propaganda material that was used for the purpose of renewing the musical taste and developing musical education during the past years.

We naturally are at your disposal for the paying of any expenses caused by our demand.

We beg to excuse the trouble we are causing to you and remain

Yours faithfully,

E. AUGUSTE BOSE, *Manager*,
O. G. M. Publications, Paris, France.

A query from Trinidad. I read with a great deal of interest the article about the Music Educators National Conference which was published in *Music in Schools*, an English music journal to which I subscribe. I learned that your Conference was to meet this year in St. Louis, Missouri.

I would be pleased to be favored with literature on the Conference meeting, subjects discussed, any complete lectures published in a music journal, and related activities sponsored in connection with this Conference. I am a head mistress who previously specialized in music.

Please let me know also the likely months in which the conventions for 1939 and 1940 will be held, as I would like when possible to attend one of the meetings when I have the opportunity to visit America.

Thanking you for attention to the above, I am

Fraternally yours,

I. UMITA MCSHINE, *Head Mistress*,
Tranquillity Girls' Government International
School, Port-of-Spain, Trinidad, B.W.I.

[Letters giving full information concerning the Conference were written to these inquirers, and complimentary copies of the *Music Educators Journal* and other official publications of the Conference were mailed to them from headquarters office.]

Organizing for County Supervision. Last fall I was elected to a position as county supervisor of music in a northwestern state. Six schools of the county decided to try this plan and to pay nine cents per pupil per week for the work. We are now trying to get the boards and the county commissioners to set the budgets to cover the work for this fall. We have a state supervisor of music; but up to the present, we have had no county organization, which would help the work in music along to a much greater extent.

County supervision is a new thing here, and it has been a hard pull to get it going; however, now that we have done this much, it is our desire not only to have a supervisor in this county but also in all other counties in the state. I am wondering if you have any material on this work as other states are doing it. How are the supervisors paid and how much? How is the work organized, etc.?

Please send me all the information possible that will help me to put the program across with these school boards, and that will help them to see the immense value of music in the rural schools.—T. H. L. (142).

[Such a program of county supervision was launched in Missouri this year, and, to say the least, it has proven quite satisfactory. We have twelve counties in which the program is entirely supervisory and three counties in which the program is organized and operated on a traveling-teacher basis.

Under the supervisory program, the supervisor is employed by the county superintendent of schools, and each rural school board enrolled in the program pays its proportionate share of the total expenses. The average salary is around twelve hundred dollars per year, and our supervisors are working in from ten to sixty-one schools each. The program of traveling teacher is financed in the same manner.

Each month our supervisors hold faculty meetings of those teachers under their supervision. In these meetings, they thoroughly cover the work that is to be done during the following month; the songs that are to be taught; every rhythmic, melodic, as well as certain harmonic problems found in those songs; all rhythmic activities, and melodic instrument work. In certain cases, legitimate instrumental work, special activities, etc., are planned. You can readily see that this program is in reality in-service teacher training.

The regularly employed teachers go back into their school-rooms the next month and put this program into operation. At sometime during the month, the supervisor visits each school and spends at least one-quarter day per visit. During this supervisory visit, the problems peculiar to that school are studied.

In our central office here, we hold two meetings a year of the group of county supervisors; at this time, we present the fundamental methods and materials for making an attempt to evaluate the work being done.—Dean E. Douglass, Missouri State Supervisor of Music.]

[In Delaware, the responsibility for teaching music in the first six grades rests with the grade teacher. In the schools having high school pupils, special music teachers are provided. Several of these teachers give supervisory help in the grades; but their principal duty is that of teaching junior and senior high school music. Last year there were sixteen full-time music teachers in our high schools and twenty-three who gave part of their time to music. In each county, there is a travel-

ing music supervisor to assist the grade teachers in the smaller schools having no special music teacher. The one-room schools are visited every six weeks and each teacher in the smaller graded schools every three weeks. About three-fifths of the elementary school children are served in this way. On the average, each county supervisor of music visits regularly one hundred different classes during each six-week period. This supervisory program adds less than one dollar per pupil every year to the cost of elementary education in Delaware.

Education and experience requirements for supervisors in Delaware are the same as for school principals. The salary schedule is the same for both, minimum twenty-three hundred dollars up to three thousand or more. All teachers in Delaware are paid directly out of state funds. The county supervisors are on my staff, and all work is planned and organized at this office. It is my belief that the plan of having county supervisors of music is the cheapest and most effective way of developing good rural instruction. Care is taken in the selection of county supervisors in order to ensure the employment of experienced and effective people.—Glenn Gildersleeve, Delaware State Supervisor of Music.]

[The school organization in New York is such that a county supervisor would not meet our conditions. The communities which are too small to employ a full-time teacher of music often unite with another adjoining small community in employing a teacher of music in common. Many of the small rural schools, of from one to four rooms, are organized in groups of from fifteen to twenty in the employment of a traveling music teacher. The work is usually upon a supervisory basis. The arrangements for these are made usually by the district superintendents, whose territories, save in two cases, are much smaller than the counties. (Outside of New York City, there are fifty-seven counties with a total of some two hundred district superintendencies.) The music teachers in all schools—city, village, rural, are employed by the school districts upon the same basis as are the teachers of any other subjects, and are paid out of public funds.

You will see from all I have said that the conditions are so different from those which you describe as to preclude any helpful comparison. However, if I can be of any assistance to you in any other way, I trust that you will feel free to write to me.—Russell Carter, New York State Supervisor of Music.]

[Regarding the organization of a county music program, I can think of two documents which might be of interest to you. Directly bearing on your question is an article which I wrote for the October 1932 issue of the Music Educators Journal, "For Every Child" in Rural and Village Schools." Copies of this article or of the magazine can doubtless be secured from

the Conference headquarters. I am also sending you a copy of our Louisiana bulletin, "Organizational Plans for Music in the Louisiana Schools." This may give you some ideas about how to set up your county program.

The situation, of course, in your state and in this one is not the same, as we have in Louisiana parish-wide organization, with one superintendent for the entire parish (county). The chief difference, however, is that whereas in Louisiana there is central control in the county, in most states there are many school boards whose cooperation must be sought and won. However, the same type of organization will work in both circumstances; the chief difference lies in the number of persons who have to be contacted in order to put a program across.

The job is not impossible, as some years ago when I was director of music in a county in Ohio, a very efficient county organization was set up and maintained in spite of the fact that seventeen school boards and seventeen superintendents had been led to cooperate.

I hope that this information may be of some value.—S. T. Burns, Louisiana State Supervisor of Music.]

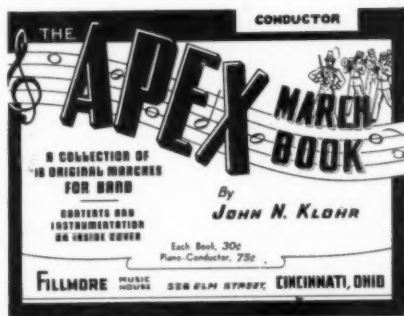
[A county supervisor of music in Ohio whose duties and responsibilities are county-wide, must, according to law, be appointed as an assistant county superintendent of schools. We have nine or ten counties in Ohio in which this has been done. The amount of time varies from a day to a full week. In some of our counties, the assistant county supervisor teaches several days and is paid by local boards for his services, and the amount of time spent in county-wide activities is financed from the county budget.

In many of our Ohio counties, the county superintendent of schools has interested a number of local boards of education to combine on a circuit and to employ a teacher for several schools. We found this very satisfactory in Ohio, and it is still in operation in a number of counties. The interesting development is this: The music program has been so successful and of such value to the school and community that the tendency has been to withdraw from the circuit and have a resident music teacher. In some instances, this teacher has had full-time music. In others, it has been necessary for the teacher to do some academic work in addition.—Edith M. Keller, Ohio State Supervisor of Music.]

NOTE: Although the Round Table was originated because of the inquiries resulting from Music and American Youth broadcasts, its columns are not limited solely to these communications. Journal readers and others are invited to send their problems, solutions for which will be sought and presented in these columns. Address: Music Problems, Music Educators Journal, 64 East Jackson Blvd., Chicago.

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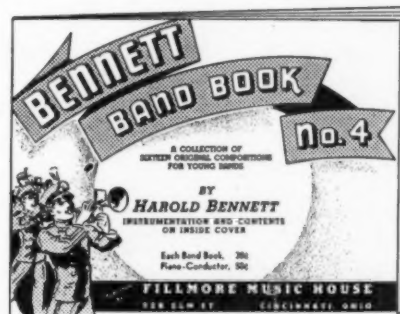
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1939 Competitions and Festivals

THE FOLLOWING LIST of competitions and festivals to be held in the various states has been compiled from data received from official sources, in most instances from officers of the sponsoring organizations or institutions named. Each paragraph gives, so far as available information permits, (a) State or district and official title of event, (b) date and place, (c) name of sponsoring organization, (d) name and address of chairman or official to whom correspondence regarding participation should be sent, (e) other officers or committee members.

The key to the contest divisions to be represented should be interpreted as follows: B—band, O—orchestra, C—chorus, IS—instrumental solo, VS—vocal solo, IE—small instrumental ensemble, VE—small vocal ensemble, P—piano.

In later issues the JOURNAL will publish additional information to supplement or complete what is given here and to cover state or district events not included in this listing.

The compilation and publication of this data is part of the service of the M.E.N.C. Committee on School Music Competition-Festivals which, in cooperation with the National School Orchestra, Band and Vocal Associations, provides, through the media of the JOURNAL and the headquarters office, a "clearing house" for information in this field.

Arizona. Northern Arizona Interscholastic Contest. April 14-15 (dates subject to change), Arizona State Teachers College, Flagstaff. Sponsored by Arizona State Teachers College. (B-O-C-IS-VS-IE-VE) Chairman—H. O. Bjerg, A.S.T.C., Flagstaff.

Arkansas. University High School Meet, second week in April, University of Arkansas, Fayetteville. Sponsored by the Extension Service, University of Arkansas. (C-IS-VS-VE) Inquiries to Harry E. Shultz, University of Arkansas, Fayetteville.

Connecticut. Connecticut State Music Festival, May, 1939, Greenwich. Sponsored by the Connecticut Music Educators Association. (B-O-C-VE-VS-IE-IS) Address correspondence to Mary Donovan, Greenwich High School, Greenwich.

Florida. Florida State High School Music Festival, April, 1939 (dates to be determined in October), University of Tampa, Tampa. Sponsored by Board of Public Relations of City of Tampa and Tampa Chamber of Commerce. (B-O-C-VE-IE-VS-IS). President—John H. Sherman, University of Tampa, Tampa.

Georgia. Georgia School Music Festival, April 24-25, Milledgeville. Sponsored by Georgia Music Education Association. (B-O-C-VE-IE-VS-IS-P) President—Walter B. Graham, Washington.

Illinois. Illinois School Vocal Contest, near first week end in May, 1939. Normal. Sponsored by Illinois School Vocal Association. (C-VS-VE) Inquiries to C. Scripps Beebe, Centralia.

Indiana. Central-Southern Indiana School Band and Orchestra Contest. Date and place of contest will be available after annual fall meeting to be held in Bloomington, November 25-26. Sponsored by the Central-Southern Indiana School Band and Orchestra Association. (B-O-IE-IS) Address inquiries to Joseph A. Gremelspacher, 111 S. Grant Ave., Crawfordsville.

Kansas. All-Kansas Music Competition-Festival, April 27-29, Emporia. Sponsored by Kansas High School Activities Association. (B-O-C-VE-IE-VS-IS) Chairman—Orville J. Borchers, Emporia.

Kansas. Southern Kansas Music Festival, February 2-4, Wichita. (C-O) Chairmen—Grace V. Wilson and Duff Middleton, Wichita.

Kentucky. Kentucky High School Music Festival, Vocal—April 28-29; Instrumental—May 12-13, University of Kentucky, Lexington. Sponsored by Extension Division, University of Kentucky. (B-O-C-IS-VS-IE-VE) Executive secretary—Louis Clifton, Lexington.

Louisiana. Louisiana State Music Competition-Festival. Sponsored by Louisiana Music Education Association. (B-O-C-VE-IE-VS-IS) Business meeting will be held November 25 after which time information concerning 1939 competition-festival will be available. President—Ralph R. Pottle, Southeastern Louisiana College, Hammond.

Massachusetts. Western and Eastern Massachusetts Music Festivals. Sponsored by Massachusetts Music Festival Association. Places and dates to be determined at fall meeting in Boston, October 1. Annual business meeting will be held some time in April. (B-O-C-VS-IS-IE) Executive secretary—John E. C. Merker, 121 John St., Newport, R. I.

Michigan. Michigan School Instrumental Music Festival, Ann Arbor. Sponsored by Michigan School Band and Orchestra Association in cooperation with School of Music of University of Michigan and music section of Michigan Schoolmasters Club. (B-O-IS-IE) Dates to be decided at business meeting in September. President—King Stacy, Boys Vocational School, Lansing.

Missouri. Missouri State Competition-Festival, April 28-29, Columbia. Sponsored by Missouri Music Educators Association and the University of Missouri. (B-O-C-IS-VS-IE-VE) Inquiries to Theodore F. Normann, University of Missouri, Columbia.

Missouri. Washington University Festival, April 6-8, St. Louis. Sponsored by Washington University. Chairman—Clay Ballew, Washington University, St. Louis.

Missouri. Northeast Missouri District Music Festival, April 14-15, Kirksville. Sponsored by Northeast Missouri State Teachers College, Kirksville. (B-O-C-IS-VS-IE-VE) Chairman—J. L. Biggerstaff, Northeast Missouri State Teachers College, Kirksville.

Missouri. Northwest Missouri District Music Festival, April 28-29, Maryville. Sponsored by Northwest Missouri State Teachers College, Maryville. (B-O-C-IS-VS-IE-VE) Chairman—Dr. Uel W. Larkin, Northwest Missouri State Teachers College, Maryville.

Missouri. Southwest Missouri District Music Festival, April 11-12, Springfield. Sponsored by Southwest Missouri State Teachers College, Springfield. (B-O-C-

IS-VS-IE-VE) Chairman—C. P. Kinsey, M.S.T.C., Springfield.

Southeast Missouri District Music Festival, April 13-14, Cape Girardeau. Sponsored by Southeast Missouri State Teachers College, Cape Girardeau. (B-O-C-IS-VS-IE-VE) Chairman—J. C. Brandt, S.M.T.C., Cape Girardeau.

Central Missouri District Music Festival, April 13-15, Warrensburg. Sponsored by Central Missouri State Teachers College and Central District of the Missouri State Teachers Association. (B-O-C-IS-VS-IE-VE) Chairman—Paul R. Utt, C.M.S.T.C., Warrensburg.

Nebraska. District Music Contests (seven districts). Dates and places to be announced later. Sponsored by Nebraska High School Activities Association. (B-O-C-IE-VE-IS) Officer in charge—O. L. Webb, Lincoln Hotel, Lincoln.

Nevada. Nevada State Music and Art Festival, last week in April, 1939, Ely. Sponsored by Nevada School Music Conference. (B-O-C-IS-VS-IE-VE) President—Rolla V. Johnson, High School, Reno.

New Jersey. All-State High School Choral Festival, May 20, State Teachers College, Trenton. Sponsored by Department of Music, New Jersey State Teachers Association. (C-IS-VS-IE-VE) Dates and places of county festivals and sectional forums to be determined at annual business meeting in Atlantic City, November 12. President—Mabel E. Bray, State Teachers College, Trenton; Corresponding secretary—Corinne R. Woodruff, Box 304, Somerville.

New York. Western and Eastern New York Music Festivals. Sponsored by New York State School Music Association. (B-O-C-IS-VS-IE-VE) Dates and places to be decided upon at annual business meeting at Ithaca College, December 4. Secretary—Frederic Fay Swift, 127 West St., Ithaca.

North Carolina. North Carolina Music Contest-Festival. April 18-21, Greensboro. Sponsored by Woman's College of University of North Carolina. (B-O-C-IS-VS-IE-VE) Executive Chairman—H. Hugh Altwater, Woman's College, Greensboro.

North Dakota. North Dakota State High School Music Contest, May 10-13, University of North Dakota, Grand Forks. Sponsored by North Dakota Education Association. (B-O-C-IS-VS-IE-VE) Chairman—John E. Howard, Box 56, University Station, Grand Forks.

Ohio. Eastern Ohio Music Festival, April 1, probably at Muskingum College, New Concord. Sponsored by Muskingum College. (B-C-VE-IE-VS-IS) Local chairman—Milton F. Reh, Muskingum College, New Concord.

Ohio. Greater Cleveland Vocal and Instrumental Contests. Sponsored by Cleveland Public Schools. Dates to be determined at clinic in Cleveland, October 28. (O-C-IS-VS-IE-VE) Inquiries to J. Leon Ruddick (instrumental) and Russell V. Morgan (vocal), Board of Education, Cleveland.

Oklahoma. Oklahoma State Vocal and Instrumental Contests. (Vocal), April 27-28, University of Oklahoma, Norman. (Instrumental), May 4-6, Oklahoma A. and M. College, Stillwater. (B-O-C-IS-VS-IE-VE) Address inquiries to Boh Makovsky, Oklahoma A. and M. College, Stillwater.

Pennsylvania. Twelfth Annual State Contest, April 28-29, Norristown. Sponsored by the Pennsylvania Forensic and Music League—Extension Division, University of Pittsburgh. (B-O-C-IS-VS-IE-VE) Executive secretary—C. Stanton Belfour, University of Pittsburgh. Committee on Music Selections—Jacob



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Texas. Information available after annual meeting of the Texas Music Educators Association in Houston, February 3-4, 1939. Inquiries to Ward Brandstetter, Palestine, Texas.

Texas. South Texas Music Contest. Instrumental events, March 16-18; Choral events, March 24-25. Texas College of Arts and Industries, Kingsville. Sponsored by the College of Arts and Industries. (B-O-C-IS-VS-IE-VE) Write to Paul M. Riley, Texas College of Arts and Industries, Kingsville.

Vermont. Vermont Music Festival, May 5-6, Burlington. (Dates and place tentative—will be set at annual business

meeting in October.) Sponsored by Headmasters Club of Vermont and Vermont Music Supervisors Association. (B-O-C) Inquiries to Adrian E. Holmes, High School, Burlington.

Virginia. Virginia High School Competitive Music Festival, April 13-14, Richmond. Sponsored by the Richmond News Leader and the music section of Virginia Education Association. (B-O-C-IS-VS-IE-VE) Executive Secretary—Luther A. Richman, 506 State Office Bldg., Richmond.

West Virginia. Festival dates and place will be decided by the sponsors, West Virginia School Bandmasters Association, at their next meeting to be held September 25 at Charleston. Direct inquiries to H. C. Shadwell, (president), Box 821, Huntington.

Wisconsin. Wisconsin School Music Festivals, date and place to be decided at annual meeting in Milwaukee, November 3-4. Sponsored by Wisconsin School Music Association. (B-O-C-IS-VS-IE-VE) Inquiries to H. C. Wegner, Supt. of Schools, Waupun.

Phonograph Record Reviews

PAUL J. WEAVER

THE FOLLOWING paragraphs contain comments on the albums received for review during the summer months. Recent single-record releases will be reviewed in an early issue of the JOURNAL.

CHORAL WORKS

Bach: Passion According to St. Matthew. The new Victor recording of this pre-eminently important work is one of the most important recordings ever released in this country or abroad. It occupies Masterworks sets 411, 412, and 413. The performance is by Koussevitsky and the Boston Symphony, with the assistance of the Harvard Glee Club and the Radcliffe Choral Society directed by Wallace Woodworth. The five vocal solo parts, sung by Miss Vreeland, Miss Meisle, Mr. Priebe, Mr. Faulkner and Mr. Lechner, are consistently done with fine taste and in the pure Bach style. Many recitatives are accompanied by harpsichord only, as Bach intended them to be. Dr. Ernst Victor Wolff playing these parts. The organ, played by Mr. Weinrich, is used wherever Bach intended it to be; and the proper solo instruments, such as the viola da gamba and the oboe d'amore, are used wherever indicated. For faithfulness to the original, fineness of style and interpretation, excellence of performance and very high standards of reproduction this release reaches a high point of perfection.

Roy Harris: Symphony for Voices: The Westminster Choir under the direction of John F. Williamson; Victor set M-427. This is a three-movement work based on short passages, extracted from Walt Whitman's "Leaves of Grass." With no opportunity to study the score one hesitates to comment on the music itself, other than to say that it is baffling and that many of the strange effects may be a result of inaccurate intonation on the part of the Choir.

ORCHESTRAL MUSIC

Beethoven: Symphony No. 1 in C major, op. 21. Both Victor and Columbia have recently issued fine recordings of this work. The Columbia volume (set 321) is performed by Weingartner and the Vienna Philharmonic; the Victor performance (set M-409) is by Ormandy and the Philadelphia Orchestra. The

latter uses one more disc than the former, partly due to a decidedly slower tempo in the first movement, and partly due to a repeat which Weingartner omits in the fourth movement. While both performances are admirable, Weingartner's interpretation is on the whole more straightforward and has less tendency toward personal freedoms and liberties; in at least two places (the opening of the third and fourth movements) this performance is the cleaner of the two.

Berlioz: Orchestral Excerpts from the Damnation of Faust: Sir Thomas Beecham and the London Philharmonic; Columbia set X-94. This set contains the Hungarian March, the Dance of the Sylphs, and the Minuet of the Will o' the Wisps. The performance is fine, the recording not quite up to standard. There is one accidental but delightfully human touch in the recording; just at the close of the Dance of the Sylphs one can clearly hear Sir Thomas say to his orchestra, "Thank you very much!"

Mozart: Symphony No. 25 in G minor, K. 183; Symphony No. 29 in A major, K. 201; Symphony No. 40 in G minor, K. 500. The first two of these works are relatively unheard and now receive their first recordings; the third has been recorded many times and is constantly to be heard. All three sets are "must" items in any good record collection: the first two for their pure beauty and fine performances, the third because it so far excels all earlier recordings.

No. 25 is played by a sinfonietta under the direction of Alfred Wallenstein and is contained in Columbia set 323. No. 29, one of the choicest of all Mozart's compositions, is played by Sir Thomas Beecham and the London Philharmonic and is contained in Columbia set 333. No. 40, which could hardly be praised too highly, is also played by Sir Thomas and is in Columbia set 316.

Schubert: Symphony No. 8 in B minor, "Unfinished." The new release by Columbia (set 330) is performed by Sir Thomas Beecham and the London Philharmonic, and is definitely disappointing. Sir Henry Wood's old Columbia recording is better, in spite of its age; but a still better version is the one by Koussevitsky for Victor.

CONTINUED ON PAGE SIXTY-SEVEN

Book and Music Reviews

Children's Creative Programs

THE book "Creative Ways for Children's Programs" is the work of Josephine Murray and Effie G. Bathurst, with Foreword by Fannie W. Dunn. [Silver Burdett Company: 1938, pp. xiv 396, cloth binding, \$2.40.] The preparation of school programs no longer need require the suspension of educational activities for days and even weeks of time to be devoted to intense rehearsing of plays, "pieces," songs, drills, etc. Such miscellaneous items, though forming the programs of former years, bore no connection with the interests and needs of children, failed even to entertain parents, and certainly had no educational significance whatsoever. Quoting Fannie W. Dunn on the subject: "This book sets forth the new conception of education which has routed them (programs as afore-mentioned) and outlines the range of public exercises, celebrations, and observances which have replaced them. Special day programs are now thought of, not as a thing apart, different and distinct from the curriculum, but as an integral element of it; and they are valued according to the part they play in the regular school work, motivating it, giving it point and purpose, enriching, organizing, rounding it out, and affording occasion for the exercise of initiative and co-operation, for appreciation and expression."

With the thought of "special day programs as an integral element of the curriculum and not a thing apart," and the further thought of timeliness in program suggestions for teachers who are beginning their year's work, brief comment on the significant concluding chapter, "The Program Materials of One County," will, in the main, form the subject of this review. It is of interest to know that the index of this program of materials was made in the schools of Tulare County, California, during a three-year period, from programs built under the supervision of Miss Murray. The fact that it covers approximately 150 pages bespeaks its comprehensiveness, but its exceptional inspirational value cannot be measured in page numbers nor in the column widths of a review. Therefore, personal reference to it by those interested is highly recommended. Some idea of the usefulness of this particular chapter, and that of the book in general, may be gleaned from the following statements.

The outlines of some twelve programs covering a wide range of activities are given in this chapter, the most extensive of which is the Christmas program. Fourteen different types are given: The Origin of Christmas Festivities, The Nativity, The Hebrew Shepherds, The Christmas Tree, Toys, Santa Claus, and many others. Each of these subjects is provided with very adequate listings of materials under the following headings: songs, prose selections, plays, poems, operettas, records, readings, etc. Similar treatment is given other programs built around the following subjects: Special days—Thanksgiving, May Day, Mother's Day, Transportation, Colonial Days, Patriots, America, State History, Songs and Dances from Other Lands, Programs About Nature, School and Community, and others.

Seven additional chapters deal with creative ways and philosophies in the socialized school, and a selective bibliography contains lists of the publica-

tions found helpful by the authors for practical suggestions, information, and philosophy.

An important point is made in the chapter dealing with "The Creative Program and the Socialized School, namely: "A teacher who is interested in developing programs and entertainments of the newer type must first make her school a school of the newer type. Any school can become this kind of school, although sometimes the transition takes much work. Frequently, the administration has to change its ways. Always the teacher has to change her ways."

A Study of Personal Reactions to the Solmization Method of Teaching. By Clel Thurman Silvey. [George Peabody College, Nashville, 1937, pp. 82.] According to Mr. Silvey's statement, "The primary purpose of this study is twofold: (1) to check up on personal reactions concerning the degree of retention of solmization by vocal students and participants in later years, that is, senior high school choruses, college musical organizations, church and municipal organizations; (2) to assist established musicians and music leaders in crystallizing their opinions with respect to solmization."

"The secondary purpose is to offer recommendations—after a study of three sources of data—according to generally accepted principles, with reference to a continued emphasis, or lack of emphasis, upon the solmization method of teaching music reading."

In dealing with the problem, Mr. Silvey presents his research in three main divisions: (1) historical; (2) analytical—exhibiting the results obtained by questionnaires from 1,804 active members of vocal organizations; (3) analytical—exhibiting the responses of eighty-four teachers of music in teachers colleges, and of thirty-eight professional musicians and leaders of choral organizations.

From the findings revealed by the survey, the author states his own personal interpretations and recommendations, from which the following excerpts are quoted:

"Singers in ordinary vocal organizations seldom find in solmization a procedure which assists them when they are faced with the problem of singing a new song. . . . It is a fairly well-established principle in the psychology of learning that learning is more efficient and certain when an individual studies directly that which he wishes to know instead of spending his time first in learning some artificial aid and then attempting to use this in learning that which was the primary object of his learning in the beginning. . . ."

"Music teachers need to get away from temporary goals and direct their programs through a logical sequence of steps which will lead to the most fundamental, ultimate, or far-reaching values. . . ."

A music program with higher ideals of usefulness should be carried out in the schools. There has been overemphasis on drill. Reading is chiefly a tool skill, and when we allow its acquisition to monopolize practically the entire time from the second through the sixth grade, it is obvious that our program is out of balance. It would appear that music educators tend to overemphasize reading largely because it is definite and tangible and yields measurable results."

"The public school music program should be re-evaluated in an attempt to give to each child a greater desire for, and appreciation of, the beautiful. Teaching skills certainly will be essential in this or any other instructional program. In every case, though, their efficiencies should be studied in the light of the way in which they assist the child in achieving the afore-mentioned goal. If the do-re-mi of the older instructors facilitates the development of the love of music, of the personal enjoyment in song, and of the appreciation of the beautiful, it should be taught. If it does not, it should be abandoned. Until teachers of music in the schools realize these facts and assume both an open mind and a questioning attitude toward their procedures, music will remain a highly formal, almost devitalized subject, instead of one which makes its just contribution to the sum total of personal progress and human understanding."

Thirty-five titles comprise the bibliography, and a five-page appendix gives the names of the directors and groups contributing to the study.

SONG BOOKS

World of Music—Song Programs for Youth: (1) "Treasure," (2) "Discovery." [Ginn and Company, 1937 and 1938, pp. 190, \$1.24, each volume. Cloth binding.] Designed especially for junior high school, though suitable for use in some senior high schools, these books are edited by Mabelle Glenn, Helen S. Leavitt, Victor L. F. Rebmann, Earl L. Baker. N. C. Wyeth provided the six beautiful color illustrations that intersperse each volume.

"Treasure" contains one hundred unison and part songs for unchanged voices, organized into fifteen musical programs of varied content and mood. Among the composers: Bach, Brahms, Franz, Grieg, Sibelius, Tschalkowsky, John Alden Carpenter, Louis Victor Saar, Charles Wakefield Cadman, Granville English, Walter Golde, Marlon Bauer, and others. There are some forty or more folk songs representing twenty-four nations, and eight themes from great orchestral works by Beethoven, Franck, Haydn, Dvorak, and others. Fifty-two of the songs have piano accompaniment; sixty-three are in major mode, twenty in minor, six in major and minor combined, and three are modal songs. Preceding each song and instrumental theme, informative notes are given. Lyric writers: Emily Dickinson, Sara Teasdale, Walter de la Mare, Phillips Brooks, Henry Van Dyke, and others.

"Discovery" contains unison and part songs for mixed voices. Especially adapted to use in the ninth grade, the book may be used in the eighth, voice conditions permitting, or in senior high school. The ninety-five songs in this book are organized into twelve programs of variety in content. Composers: Bach, Beethoven, Brahms, Franz, Gluck, Grieg, Schubert, and among Americans, Clokey, Cadman, Saar, Kramer, and others. There are forty-nine folk songs representing twenty-eight nations. Piano accompaniments are provided for many of the songs, all of which are preceded by informative notes for increasing understanding and appreciation. Additional to the songs, there are eight themes from orchestral works by Smetana, Brahms, Franck, Handel, and others. Texts from Masefield, Teasdale, Carroll, Fyelman, and others.

CHORAL MUSIC

Harms, Inc., New York. The following choral arrangements are from well-loved operettas and films by Friml, Romberg, and others. Easy to medium in range of parts, they should be welcome additions, in their classification, to school repertoires. All have piano accompaniments.

S. A. T. B.—(1) *Rose-Marie*, by Friml. No. 2125, 15 cents. Also available for two- and three-part treble voices, same price. (2) *Play Gypsies*, by Kalman. No. 7503, 15 cents. Also available for four-part male voices, same price. (3) *Desert Song*, by Romberg. No. 2122, 15 cents. Also available for three-part treble and two-part male voices, same price.

T. T. B. B.—(1) *I Love a Parade*, Harold Arlen, No. 1181, 15 cents. Also available for two- and three-part male, three-part treble, and four-part mixed voices. (2) *Strike Up the Band*, by George Gershwin. No. 1185, 15 cents. Also available for two-part male voices.

S. S. A.—*Indian Love Call*, by Friml. No. 3146, 15 cents. Also available in all arrangements, same price.

Kay and Kay Music Corporation, New York. **S. A.**—(1) *My Heart Ever Faithful*, by Bach, arranged by Christopher O'Hare. From "Pentecost Cantata." Piano accompaniment. Medium. No. 330, 15 cents. (2) *September Moon*, by Toselli, arranged by Christopher O'Hare. Words by Arthur A. Penn. An easy and attractive arrangement of the popular Toselli Serenade. Piano accompaniment. No. 333, 10 cents. (3) *Londonderry Air*, arranged by Christopher O'Hare. Text, "Would God I Were the Tender Apple Blossom." Piano accompaniment. Easy. No. 329, 10 cents. (4) *Pilgrims' Chorus* from "Tannhauser," arranged by O'Hare. Piano accompaniment. Easy. No. 328, 10 cents. (5) *Home on the Range*, ar-

anged by O'Hare. Piano accompaniment. Easy. No. 331, 10 cents.

S. S. A.—(1) *September Moon*, Toselli's Serenade, arranged by O'Hare. Piano accompaniment. Medium. No. 940, 12 cents. (2) *Ciribiribin*, by Pestalozza, arranged by O'Hare. Piano accompaniment. Very easy range of parts. No. 939, 12 cents.

S. A. B. and T. T. B.—*Ciribiribin*, by Pestalozza, arranged by O'Hare. Nos. 567, and 827, 12 cents each. Piano accompaniments. Very easy range of voice parts.

H. T. FitzSimons Company, Chicago.

S. A. T. B.—(1) *Where Corals Lie*, by Gardner Read. Text by Richard Garnett. A 15-page work of considerable musical proportions; about the sea, it is strikingly atmospheric. Piano accompaniment; some harp-like effects by means of flowing arpeggios. Although the parts are of average range, the work as a whole is difficult. Soprano and bass parts written divisi, requiring first and second sopranos and basses, actually a six-part chorus. No. 1046, 15 cents. (2) *I Love My Love in the Morning*, Irish air, arranged by G. Ronald C. Olden. Joyous and gay. A cappella. Medium. No. 1044, 15 cents. (3) *A Song to a Tree*, by Andrew W. Buchhauser. Poem by Edwin Markham. A lyrical number, melodically and rhythmically simple. Piano accompaniment. Medium. No. 1043, 15 cents.

S. S. A.—(1) *The Flowers o' the Forest*, old air, arranged by Hugh S. Robertson. An effective arrangement of a not-frequently-heard old air. A cappella. Easy to medium. No. 3052, 12 cents. (2) *In Pride of May*, by C. E. Miller. Ballet madrigal, words from *Ballets and Madrigals*, 1598. Gay and attractive. No. 3053, 15 cents. (3) *The Snow*, by Robert McLeod. Poem by Walter de la Mare. An effective number. Piano accompaniment. Medium difficult. No. 3049, 15 cents.

G. Schirmer, Inc., New York. **S. A. T. B.**—(1) *Sixteen Chorales*, by Bach. Texts in German and English. Arrangements for various groups of wind instruments available as accompaniment to the voices. Easy to medium. No. 8212, 15 cents. (2) *Blessed Jesus, at Thy Word*, chorale motet, by Matthew Lundquist, based on a tune by Carl Wolfgang Briegel. English text, after that of Tobias Clausnitzer. Medium. No. 8216, 12 cents. (3) *In Heaven Above*, chorale motet, by Lundquist, based on a Swedish tune. English text, after Laurentius Laurentii. Medium. No. 8217, 12 cents.

Women's voices.—(1) *April is in My Mistress' Face*, by Thomas Morley, arranged by Katherine K. Davis. Four parts. Medium to medium difficult. A cappella. No. 8156, 12 cents. (2) *Come, Soothing Death*, by Bach, arranged by Davis for four-part women's voices. English text. Medium. Low alto, F. A cappella. No. 8153, 10 cents.

J. Fischer & Bro., New York. **S. A. T. B.**—(1) *Te Deum*, by Joseph W. Clokey. Sixteen-page number with organ accompaniment. Modal in character. Melodically and rhythmically, the voice parts are largely unisonous; however, taken in the large, variety is achieved in the movement of the work through the employment of alternating duple and triple measure, and through the contrasting organ accompaniment. Distinctive; medium difficult. No. 7389, 20 cents. (2) *Beneath a Southern Sky*, by Gladys Rich. A Christmas song, ballad type. Piano accompaniment. Easy. No. 7358, 15 cents.

S. S. A.—*Now Rest Beneath Night's Shadows*, by R. Nathaniel Dett. Text by Paul Gerhardt, 1656. An a cappella hymn anthem. Nine pages. Although the number, as a whole is not difficult, the extremely low second alto part renders it impractical for average groups. No. 7399, 15 cents.

CONTINUED ON PAGE SIXTY-NINE



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Record Reviews

(Continued)

Spanish Album, Vol. 2: Arbos conducting the Madrid Symphony, Columbia set 331. While the performances in this volume are uniformly good, one feels great disappointment in the music chosen for inclusion. The Arbos Arabian Night is definitely poor music; the Breton and Turina pieces are fair but not particularly interesting; the two Granados pieces are really good, but one of them is almost too familiar. The best composition in the album is the Granados Spanish Dance No. 6 (Rondalla Aragonesa) which is notable for the fine climactic effect in the A section and the graceful lilt of the B contrast.

CONCERTOS

Bach: Concerto in B minor for Two Violins and Orchestra. An exceedingly fine recording of this great work is released by Columbia as set X-90. The performance is by Joseph Szigeti and Carl Flesch, the orchestra being conducted by Walter Goehr.

Beethoven: Triple Concerto in E minor, op. 56. This is a very important release, partly because the music is almost never to be heard and partly because of the brilliant performance it receives here. The set is Columbia 327. Weingartner conducts the Vienna Philharmonic with soloists who are practically unknown in this country: Richard Odnoosof, violin, Stefan Auber, cello, and Angelica Morales, piano.

Mozart: Concerto in D minor, K. 466. Victor set M-420 now replaces the older Victor recording by Fischer and the London Philharmonic. The new performance is by Bruno Walter and the Vienna Philharmonic. Mr. Walter's brilliant pianism and sound direction of the orchestra combine to make the performance a truly noteworthy one.

OPERA

Wagner: Parsifal, Tannhäuser, Tristan, etc. The Columbia Company has just reissued the three Bayreuth Festival recordings made in 1927, 1928 and 1930. The first of these was issued originally as set 79 but is now more conveniently divided into two albums numbered 337 and 338. The latter contains the only fully recorded choral-orchestral versions of the Entry of the Gods and the Ride of the Valkyries. The former is devoted almost entirely to Parsifal excerpts. The second series, set 101, is a large two-volume release devoted to Tristan und Isolde. The third series, set 154, is a large two-volume release devoted to Tannhäuser. One hardly need say that these recordings are essential for any student who is working seriously on Wagner and his music.

Wagner: Parsifal Excerpts. In Victor set M-421, Stokowski and the Philadelphia Orchestra give a highly romanticized interpretation of the Prelude and the Good Friday Spell. Depending on your taste, you will call this set either superlative or much too much.

CHAMBER MUSIC

Boccherini: Quartet in D#, op. 6, No. 1. This is lovely music, very nicely performed by the Poltronieri Quartet. The set is Columbia X-99.

Brahms: Sonata No. 2 for Cello and Piano, op. 99. This great music is rarely heard and here receives first-rate performance, interpretation and recording. The set is Victor M-410; the artists, Pablo Casals and Mieczyslaw Horszowski.

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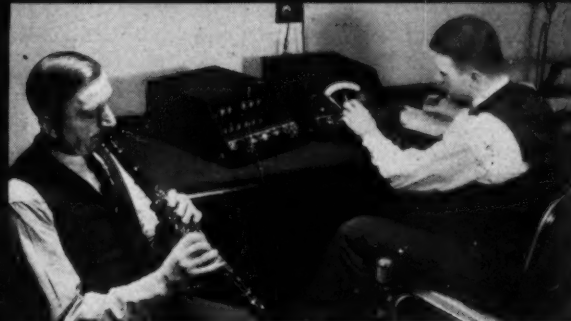
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Record Reviews

(Continued)

Brahms: Sonata No. 3 for Violin and Piano, op. 108. In Columbia set 324 Joseph Szigeti and Egon Petri give an exquisitely sensitive performance and unusually subtle interpretation of this well-known sonata.

Dvorak: Quartet No. 6, op. 96, "American." Columbia set 328, played by the Roth Quartet, is the first recording of this work since the very early Victor recording made by the Budapest Quartet when its personnel included Messrs. Pogany and Son. The Roth ensemble is seen here at its best and the recording is very fine; but one still prefers the Budapest interpretation in many respects.

Mozart: Duet No. 2 for Violin and Viola, K. 244. Columbia set X-46 contains a very fine performance of this delightful music, by Simon Goldberg and Paul Hindemith.

Mozart: Eine Kleine Nachtmusik, K. 255. This familiar but always new and increasingly charming music is usually to be heard in the orchestral revision. Victor set M-428 contains the original version, played by the Pro Arte Quartet with the addition of a double bass played by Mr. Hobday. Not only for that reason but because of the really superlative performance the set will be highly welcomed.

Purcell: Fantasias for Strings. The Columbia Company has done a great service to the American public in issuing as set 315 this collection of records which was published by subscription in England as the "English Music Society, Volume 1." It contains a number of four and five voice fantasias for stringed instruments, a sonata for two violins with figured bass, three songs and two catches. The performances are excellent; and the music itself will be a fascinating revelation to a large public which has had no opportunity to realize the virility, strength and essential modernness of this great English composer.

Schumann: Quartet in A major, op. 41, No. 3; played by the Lener Quartet; Columbia set 319. This is the only recording of this work since the very early one by the Flonzaley Quartet. The interpretation is straightforward and sane, the recording excellent.

ORGAN MUSIC

Bach: Preludes and Fugues. Columbia set 320 is issued as the third volume of the "Bach Organ Music Society." It contains four preludes and fugues: C minor, C major, E minor, and A minor. These are played by Albert Schweitzer on the organ of the church of Ste. Auralie in Strasbourg. The set is invaluable for any Bach student and any organ student.

PIANO MUSIC

Bach-Busoni: Chaconne. In Columbia set X-91 Dr. Ernst Victor Wolff gives a fine interpretation of the famous final movement from the second partita for unaccompanied violin.

Clementi and Mozart: Sonatas for Two Pianos. Timely set 3-K presents this interesting combination of rarely heard music. The Mozart sonata is in D major, K. 381. Two movements each of the first and second Clementi sonatas are used. The really splendid performances are by Grace Castagnetta and Milton Kaye.

Liszt: Ballade in E minor. This very effective storm-music is given a fine performance by Louis Kentner and a fine recording by Columbia in set X-97.

The Neglected Second Horn

CONTINUED FROM PAGE FORTY-FIVE

C scale going downward with every tone commenced by "toe" and held is the first step. The return or C scale upward in the same manner comes next. Now, increase the speed slightly, concentrating on the round opening in the lips. When this exercise becomes too simple, do the chromatic scale, downward and return from C to C. Support this practice by ensemble music with second horn constantly below the staff, or eliminate temporarily notes written any higher.

The really agile school hornists on low horn parts are able to play approximately as fast in the low register as in the middle or high registers. Fast tonguing drills can be made up by the student himself, and passed on for accuracy of rhythm and pitch by the instructor. Better yet, all passages played in the upper and middle registers should be practiced in the octave below.

Make it an honor to play low horn parts, rotating the section when aptitude develops. Watch carefully the new low hornists that try out their new embouchures on middle and high register notes.

See that the lip does not revert to stretching, puckering inward, or grimacing other than to form in a bunch of muscle which acts as a cushion for playing high tones. A penetrating quality, unpinched and unpushed, will be uniformly imparted throughout the range of the instrument. Failure of this to occur means temporary forgetfulness on the part of the player to use the correct sized round opening.

Success in this venture in low horn training will benefit the entire section. They will be heard in concert without blare (unless desired, which can be obtained by extra-large opening in the lips for a given tone), and actually will be heard on the street with a beefy sonority that is positively different from the mellophone.

Teachers trying the new embouchure for themselves can learn with their pupils, can guide the slow ones, and can understand the alert ones. Moreover, they will have fulfilled a lifelong ambition of many school musicians: to get at least one good tone out of a French horn.

Book and Music Reviews

CONTINUED FROM PAGE SIXTY-SIX

Galaxy Music Corporation, New York.

S. A. T. B.—(1) The Thinker, by Marlon Bauer. A clear-cut and distinctive modern setting of the well-known poem by Berton Braley. Although an effective piano accompaniment is provided, the number may be sung unaccompanied by omitting the interludes. Attractive. Medium. No. 885, 15 cents. (2) O Our Father, Who Art in Heaven, by Normand Lockwood. The Lord's Prayer according to Dante; English version by Charles Elliot Norton. An 11-page modern work, distinctly modal in character. Many changes in measure. Although the voice parts are medium in range, the work as a whole is difficult. Parts in certain sections are written divisi. A cappella. No. 889, 20 cents.

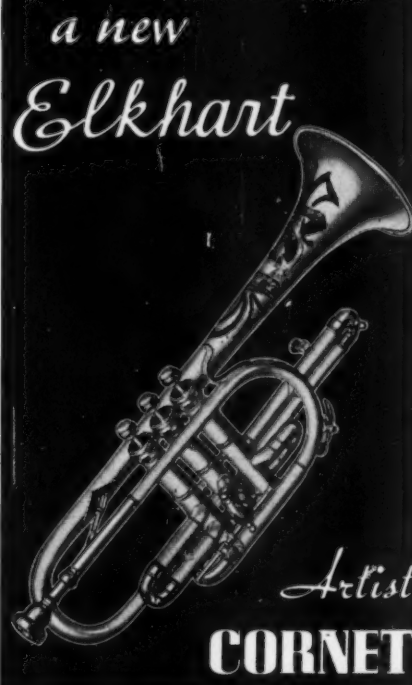
T. T. B. B.—(1) The Bee, by Schubert, transcribed for men's chorus by Francis Moore. Eleven-page novelty number; piano accompaniment with choral version; accompaniment also available in a special two-piano arrangement. Text consists solely of the repeated words, "The bees do buzz and sting." The piano accompaniment projects the rapid running sixteenth notes, which are carried by the violin in the original work; and the vocal parts lightly sustain the melody and harmony. Medium. No. 858, 15 cents. Two copies of special piano arrangement required for performance, 50 cents each. (2) The Tom-Cat, by W. A. Goldsworthy. Poem by Don Marquis. Effective. Piano accompaniment based, in the main, on a basso ostinato which lends a distinctly mysterious and sinister effect. High tenor A, optional B-flat. Medium. No. 888, 15 cents. (3) Shepherd's Song, Bosnian folk song, arranged by Boris Levenson. Characteristic rhythmic changes from duple to triple time and back again. A cappella. Medium difficult. No. 894, 15 cents.

Gamble Hinged Music Co., Chicago.

S. A. T. B.—(1) Jehovah, I Would Sing Thy Praise, by Bach, arranged by Morten J. Luvaas. A cappella, medium. No. 1310, 15 cents. (2) Hear Our Prayer, Oh Lord! from Verdi's "Aida," arranged by Wayne Howorth. Soprano or tenor solo. Piano accompaniment. Medium. No. 1340, 16 cents. (3) Holy Spirit, Truth Divine, adapted by Alfred Whitehead, from Handel's Largetto, "Berenice." Piano accompaniment. Medium. No. 1297, 15 cents. (4) A Broken Melody, adapted by Wayne Howorth, from "Romance" by Alfred Grunfeld. Piano accompaniment; orchestration available. Medium. No. 1275, 16 cents. (5) Sinner, Please Don't Let This Harvest Pass, spiritual, arranged by Wayne Howorth. Solos for soprano and baritone. Piano accompaniment. No. 1378, 16 cents. (6) Open Wide, Oh Ye Gates, by Wayne Howorth. Text adapted from Psalm 18. Parts divided, accompaniment ad libitum. Several changes in measure signature. Medium to medium difficult. No. 1249, 15 cents. (7) Festival Hymn of Praise, by Walter Goodell. Text by Thomas Moore. Piano accompaniment; parts available for orchestra or band. Medium. No. 1285, 18 cents.

S. S. A. T. B. B.—Come All Ye Fair and Tender Ladies, Southern mountain ballad, arranged by Don Mallin. A cappella. Medium to medium difficult. No. 1283, 15 cents.

T. T. B. B.—(1) Ah, Love, But a Day, by Daniel Protheroe, arranged by Howorth. Poem by Browning. Piano accompaniment. Attractive. Medium. No. 1290, 16 cents. (2) Invocation, by Raymond Earle Mitchell, arranged by Wayne Howorth. Solo for baritone. Sustained number. Piano accompaniment. Easy to medium. No. 1382, 15 cents.



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Notes from the Field

Charles H. Miller, director of music in the public schools of Rochester, New York, for the past twenty-one years, has retired. Mr. Miller, who is known throughout the Conference, is distinguished for his achievements not only as an administrator of an important city school music department but also as a teacher of public school music methods at Nebraska Wesleyan University, at Rutgers University, and more recently at the Eastman School of Music; he is also known as an official in the Music Educators National Conference. In the latter, he served as secretary in 1915, as president in 1918, and as a member of the Music Education Research Council at its inception in 1918 as the Educational Council of the Conference.

Before assuming the post of music director in Rochester, where the school music department grew from two glee clubs, two orchestras (mostly violins), and eight teachers to an organization of scores of symphony orchestras and choirs and seventy-five teachers, Mr. Miller was for fourteen years supervisor of music in Lincoln, Nebraska, where he pioneered in making voice training classes a regular part of the high school curriculum. In Rochester, he laid the foundation for the city's famed juvenile choirs in voice training classes, a notable outcome of which is the Rochester Inter-High Choir. He was also instrumental in developing the Rochester Music Guild, which began with the organization of small vocal and instrumental ensembles and which has grown to include choral and orchestral groups of professional proportions.

Mr. Miller plans to commence his retirement with travel, his immediate itinerary being New York, Palm Beach, Los Angeles, and all points proximate.

Thomas Wilson, supervisor of music in Elizabeth, New Jersey, since 1904, this year marked the fiftieth anniversary of his entrance into a career in music and the thirty-fifth year of his service as organist and musical director of Westminster Presbyterian Church, Elizabeth. In honoring Mr. Wilson, the citizens of Elizabeth, including hundreds and thousands of present and former pupils of the schools, attended the thirty-fifth anniversary celebration, which took the form of a service at Westminster Presbyterian Church, Sunday afternoon, May 8. Following the celebration, Mr. Wilson was presented with an illuminated leather-bound testimonial, signed by members of the congregation. The anniversary celebration was supplemented by the conferring on him of the degree Doctor of Music by the College of the Ozarks, Clarksville, Arkansas, which institution is affiliated with the Elizabeth church.

Mr. Wilson is also well-known for his service as director of music and religious work for the Y. M. C. A., both in France and Italy, during the World War. In this period of his career, he enjoyed close personal associations with many luminaries in the field of the arts, among them the great Sarah Bernhardt, Charles Widor, Eugene Gigout, Theodore Dubois, Marcel Dupre, and others. Further, his travels have carried him to many parts of Central and South America, Canada, Alaska, and the Holy Land, as well as throughout the United States.

Carl Fischer, Inc. announces the opening of a new music store at 119-121 West 57th Street, New York. The store will be under the direction of Joseph Martin Priaulx, who will be assisted by N. F. Munson.

American School of the Air. Columbia Broadcasting System announces an unusual series of educational broadcasts. There will be thirteen broadcasts designed to demonstrate to high school and upper grade students the progress that has been made in American music in the last three centuries. Vocal and instrumental soloists and choral and instrumental ensembles will present typical music, ranging from the earliest known examples in this country to present day compositions. Of particular significance will be the January 24, 1939, program which will include music composed by students in American high schools. Students who have material which they wish to have considered for this program are invited to send their contributions in not later than January 2, 1939, to American School of the Air, Columbia Broadcasting System, New York City. All material should be accompanied by a statement indicating the name of the composer and information concerning help or criticism received in the preparation of the composition. A short biographical sketch of the composer, of his schooling, both music and general, should also be included, together with a definite written release giving permission to Columbia Broadcasting System to broadcast the composition in the event it is chosen for the program.

The American School of the Air broadcasts will be from 2:30 to 3:00 o'clock Eastern Standard time, beginning Tuesday, October 11, and continuing on each successive Tuesday through December 6. The series will begin again on January 3, 1939, and continue through January 24, 1939.

Music Teachers National Association announces the annual meeting of the sixty-second year for December 28, 29, 30, at the Hotel Mayflower, Washington, D. C. Many educational sessions have been planned; other events will include a reception at the White House and a concert by the National Symphony Orchestra for the afternoon and evening of the opening day.

Irene Abraham, formerly with Music Service, Inc., is now head of the educational department of Chappell Company, New York.

Music Publishers Holding Corporation has added to its representatives in the field Tatian Roach, Chicago, and Earl Hall, New Orleans. Both Mr. Roach and Mr. Hall were formerly with Carl Fischer, Inc., of New York.

Samuel T. Burns, formerly state supervisor of music in Louisiana, is now head of the music education department of Indiana University, the post recently vacated by the retirement of Edward B. Birge. Before going to Louisiana, Mr. Burns was, for several years, supervisor of music in Medina County, Ohio. He was a member of the Editorial Board of the Journal (1936-38).

J. Alfred Spouse, formerly assistant director of music, in charge of vocal work, in the Rochester public schools, has been appointed director of music, to succeed Charles H. Miller, retired. Mr. Spouse has also accepted the position as head of voice class teaching in the public school music department of the Eastman School of Music. He has been prominently identified with vocal committee work of the Music Educators National Conference.

Noble Cain has been appointed supervisor of vocal music in the Chicago high schools.

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Frank Hanson, formerly instructor of music at McGill University, is now musical director of West Hill High School, Montreal, Quebec.

Helen Snelling is now teaching in the music education department of Mary Hardin-Baylor College, Belton, Texas.

Lloyd V. Funchess is newly appointed state director of music in Louisiana. He succeeds Samuel T. Burns at the State Department in Baton Rouge.

Paul E. Thornton, formerly of Louisiana State Normal, Natchitoches, has been appointed assistant state supervisor of music, and is now located in Baton Rouge.

Edwin J. Stringham, formerly of Teachers College, Columbia University, is now head of the music department of Queen's College, Long Island, New York.

Gail Kubik is now professor of composition and history of music at Teachers College, Columbia University.

Kenneth L. Ball gives his latest address as San Francisco. He was formerly a member of the faculty at Corcoran Union High School, Corcoran, California.

Berenice Barnard has accepted a position at the Eastern Tennessee State Teachers College in Johnson City, Tennessee. She was formerly with the University of Idaho at Moscow, Idaho.

Irving Cheyette has been appointed director of the Music department at State Teachers College, Indiana, Pennsylvania. He was a member of the Juilliard Summer School faculty this past summer and was formerly on the faculty at Davis High School, Mt. Vernon, New York.

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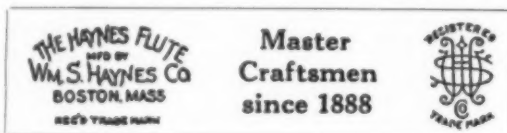
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George Barth has been appointed head of the music department at Southwestern Louisiana Institute, Lafayette, Louisiana. He was formerly on the faculty at West Liberty State Teachers College, West Liberty, West Virginia.

Reven deJarnette of the Southwestern State Teachers College, Weatherford, Oklahoma, will spend his sabbatical year at New York University.

Chester R. Duncan has left Vancouver, Washington, to accept the position of music supervisor in the Portland, Oregon, schools.

Vernon E. Dyer has been appointed supervisor of music at Cambridge Springs, Pa. He was formerly music supervisor in the Wood Township Schools at Robertsdale, Pennsylvania.

Ralph M. Holmes, formerly located in Champaign, Illinois, has gone to Fullerton, California, where he will direct the Humana-Symphony A Cappella Choir of the Fullerton Junior College.

Verdis Lee Mays is now a member of the music department of New Mexico Normal University, Las Vegas, New Mexico. He was formerly located in Columbia, Missouri.

Hartley D. Snyder has gone to Tucson, Arizona, to join the School of Music faculty at the University of Arizona. He was formerly with the music department of the State Teachers College at Ellensburg, Washington.

New England. Important dates to be remembered are as follows: September 17—All member meeting, New England Music Festival Association, University Club, Boston, at noon. September 20—Rhode Island School Band Masters Association, Hearstone Inn, Rumford, Rhode Island, at half-past six. October 1—Boston In-and-Out Club, University Club, Boston, at noon. Same place, at three o'clock, officers of Massachusetts Music Festival Association; same place, at four, executive committee of New England Music Festival Association; same day at New Haven, New Haven In-and-Out Club. October 8—Western Maine Music Festival Association member meeting, probably at Portland, Maine.

E. J. Schultz, formerly of the University of Arizona and the city schools of Tucson, is now professor of music education at the University of Oklahoma, Norman.

Lilla Belle Pitts, for many years supervisor of junior high school music in Elizabeth, New Jersey, and well known as an authority on music teaching methods, particularly at the junior high school level, is now a member of the faculty of Teachers College, Columbia University. Miss Pitts is Second Vice-President of the Music Educators National Conference.

Clarke Maynard, supervisor of music in Saugerties, New York, for seven years, succeeds Lilla Belle Pitts, as supervisor of junior high school music, Elizabeth, New Jersey.

Carl Bricken, formerly director of music at the University of Chicago, is now director of music at the University of Wisconsin, Madison.

William E. Doty is now director of music at the University of Texas, Austin. He was formerly professor of music at the University of Michigan.

Robert L. Sanders, formerly a member of the faculty of the music department at the University of Chicago, is newly appointed dean of the School of Music, Indiana University. Mr. Sanders succeeds B. Winfred Merrill, who retired in June after having served as dean of the school since its establishment in 1921.

Raymond F. Anderson, formerly instructor of music at Phillips High School, Birmingham, Alabama, is now director of music at Birmingham-Southern College.

David Nyvall of Chicago is now associated with the music department of the Chicago Teachers College.

Michigan Schoolmasters' Club. The Michigan Schoolmasters' Club has laid tentative plans for a meeting some time in April, 1939, in Ann Arbor. Chairman of the music section is Charles A. Sink, School of Music, University of Michigan.

Rural School Music Conference. Under the sponsorship of Eastern Illinois State Teachers College, a three-day demonstration conference on rural school music was held in the College auditorium, at Charleston, July 25-27. The program of instruction was under the direction of Irving Wolfe, head of the music department of the College, assisted by rural school teachers. Jessie M. Parker, state supervisor of rural schools, Iowa State Department of Public Instruction, was guest speaker.

As a result of the central purpose of the conference, which was to suggest a basic music program for rural schools and to demonstrate procedures by which rural teachers would feel able to carry out the program successfully in their own schools, music activities for rural schools were outlined and discussed as follows: (1) Beautiful Singing; (2) Rhythmic Activity; (3) Listening; (4) Knowledge of Notational Symbols. A summary of these discussions, together with a suggested source list of phonograph records for appreciation study and a sample choir membership chart, is available for distribution to rural teachers at a small fee to cover mimeographing, according to Mr. Wolfe.

Further, a demonstration meeting is announced for October 22 on the campus at Charleston, at which time the choir plan will be demonstrated and festival songs will be made familiar. Teachers are urged to bring two or three pupils to meetings if possible. For additional information write to Irving Wolfe, Eastern Illinois State Teachers College, Charleston, Illinois.

State and National School Music Competition-Festivals

EXCERPTS FROM OFFICIAL BULLETIN, National School Band, Orchestra and Vocal Associations

Band, Orchestra and Chorus Competitions

ANNOUNCEMENT regarding the national school music competitions to be held in the various regions will be released through the mail and the official magazine. In most of the regions, band competitions will be held in 1939; in several there will be band and orchestra competitions, and in a number of instances choral competitions will be included.

Important

A band, orchestra, chorus, ensemble or solo player eligible for and desiring to enter a national competition must:

- (a) Be certified by the recognized state competition authority or organization, such certification to be made to the secretary-treasurer of the regional board, who will in turn report to the National headquarters.
- (b) Be an organization member of the National School Band, Orchestra or Vocal Association. This means that a participating band, orchestra or chorus must hold such organization membership in the respective Association, and also that participating soloists or ensembles must be members of a band, orchestra or chorus holding such Association membership, whether or not the entire band, orchestra or chorus is actually entered in the regional competition.

Band Eligibility

- (1) Bands receiving highest ratings in the recognized state competitions of the current school year shall be eligible for the regional competitions of the current school year. The quota for participating in national regional contests shall be on the basis of one to 10 participating in state finals, not figured on the number participating in districts, and with provision that a minimum of two from each class may be sent (1-20-2; 21-30-3; 31-40-4, etc.). If more bands qualify for first division than the quota will permit, drawing will determine the bands to represent that given state.

The report of the state officer in charge of contests to the national office will constitute the eligibility list for the regional contest.

- (2) In regions that elect to hold biennial competitions, bands receiving highest ratings in the authorized state competitions held the current year only shall be eligible for the regional competition of the current school year. Quota shall be one band for each 10 or fraction thereof entered in each class in the state competition in which eligibility was determined under this rule, with the provision that each state is entitled to a minimum of two for each competing class, in addition to national winners who go direct. **This ruling will take effect with the 1939 competitions.**

- (3) Any band receiving first rating in a national (regional) competition shall be eligible to the next following regional competition without further participation in its state competition until such time as the band loses the first rating or fails to attend the regional competition.

- (4) Regional Boards of Control may vary the quotas stipulated in paragraphs (1) and (2) if in their judgment the needs of their respective regions can be better served by so doing.

Orchestra Eligibility

- (1) Each orchestra receiving the highest rating in its state competition for the current school year is eligible to enter in the regional competition of the same year. (If no first rating is given, orchestras receiving second rating are eligible).

- (2) In regions which elect to hold biennial competitions, orchestras receiving highest ratings in the authorized state competitions held the current school year only shall be eligible for the regional competition for the same school year. **This ruling is effective only in the case of regions where biennial orchestra competitions are held and will take effect with the state competitions in 1940.**

- (3) Any orchestra receiving first rating in the previous national (regional) competition, shall be eligible to participate in the regional orchestra competition without further participating in its state competition until the orchestra loses first rating or fails to attend a regional competition.

Instrumental Solo and Ensemble Eligibility

All string soloists and ensembles receiving first rating in a recognized state competition held in the current school year are eligible to enter the regional competition of the same school year. Bands and orchestras will be limited to one soloist for each instrument listed. Duplication on a given instrument is permissible provided there is elimination of another instrument, thus maintaining the specified maximum. In other words, if two violinists are in the competition from an orchestra, one of the other solo instruments, such as viola or cello, must be omitted. This same rule applies in connection with ensemble participation.

A soloist or ensemble receiving first rating in a national (regional) competition is eligible to participate in the following regional competition without further participation in the state competition until such soloist or ensemble loses first rating or fails to attend the regional competition.

Soloists entering the national regional direct from districts shall be in the ratio of 1 for each 20 or fraction thereof of the entries in each class in the respective district competitions.

In the case of wind and percussion soloists and ensembles, eligibility quotas shall be in the ratio of 1 for each 10 or fraction thereof of the entries in each class in the respective state competitions, with the provision that each state is entitled to a minimum of two for each competing class, in addition to national winners who go direct. (In computing total entries in each class for state, only participants in state contests will be included.)

Choral Lists

In the 1939 School Music Competition-Festivals Booklet recommended choral lists will be included as follows: mixed—accompanied and unaccompanied, female voices, male voices, solo voices and small ensembles. Inasmuch as the choral listings are being included for the first time in the 1939 booklet and there is still work to be done in the preparation of a permanent list, the listings are tentative for use during the current school year. More complete choral lists will be available in the 1940 booklet.

Note: For further information regarding the 1939 Competition-Festivals booklet, write to the Competition-Festivals Committee, Suite 840, 64 East Jackson Blvd., Chicago, Ill.

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ON THE
1939
CONTEST LIST

BAND

Instrumentation—Full Band

C Flute—D \flat Piccolo—E \flat Clar.—8 B \flat Clarinets—Alto & Bass Clar.—Oboes—Bassoons—All Saxophones—6 B \flat Cornets—B \flat Trumpets—Flugelhorn—4 E \flat Alto—4 F Horns—3 Trombones—2 Baritone—3 Basses—3 Perc.—Cond. and Full Score where indicated.

Symphonic Band—In Addition to Above

2 Flutes—4 B \flat Clarinets—Alto & Bass Clar.—Oboes—Alto Sax.—3 B \flat Cornets—2 F Horns—4 Basses—Perc.

CLASS A

Capriccio ItalienTschaikowsky	
Full Band, \$10.00	Symph. Band, \$13.25
Egmont OvertureBeethoven	
Full Band, \$5.00	Symph. Band, \$7.50
1812 OvertureTschaikowsky	
Full Band, \$10.00	Symph. Band, \$13.25
Polonaise , from "Christmas Night".....Rimsky-Korsakov	
Full Band, \$5.00—with Cond. & Score, \$6.50	
Symph. Band, \$7.50—with Cond. & Score, \$8.50	Ext. Pts., 35c
Two Movements from the "Sixth Symphony"Tschaikowsky	
(Allegro Con Grazia and Adagio Lamentoso)	
Full Band, \$7.50	Symph. Band, \$10.50
	Ext. Pts., 50c

CLASS B

Martha OvertureFlotow	
Full Band, \$5.00	Symph. Band, \$7.50
	Ext. Pts., 50c

CLASS C

Midnight Sun, OverturePaul Yoder	
Full Band, \$4.00—with Cond. & Score, \$5.50	
Symph. Band, \$6.25—with Cond. & Score, \$7.00	Ext. Pts., 25c
Mozart SelectionPaul Yoder	
Full Band, \$3.00	Symph. Band, \$4.00
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Overture MilitaireSkornicka	
Full Band, \$4.50—with Cond. & Score, \$6.00	
Symph. Band, \$6.75—with Cond. & Score, \$7.50	Ext. Pts., 25c
Sanctuary Of The HeartKetelbey	
Full Band, \$4.00	Symph. Band, \$7.00
	Ext. Pts., 30c

CLASS D

Bells Across The MeadowsKetelbey	
Full Band, \$4.00	Symph. Band, \$6.00
	Ext. Pts., 20c

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Comet (The)—Brewer.....	.75
Larks Festival—Brewer.....	.75
Linnet's Parade—Brewer.....	.75
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PICCOLO SOLOS IN "D \flat "

Larks Festival—Brewer.....	.75
Message of Spring—Brewer.....	.75
Yankee Doodle—Godfrey.....	.75

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Four Short Pieces—Ferguson.....	.90
Rhapsody in G minor—Endresen.....	.60

BASSOON SOLOS

Cadenza, Fiorita and Polacca—Seidel.....	.90
Carnival (The)—Hume.....	.90

B \flat TENOR SAXOPHONE SOLO

Rouge et Noir (Alto Sax. part FREE)—Lotter.....	.50
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FRENCH HORN SOLOS

Reverie—Sitt-Gumpert.....	.75
Romance—Krug-Waldsee.....	.75

TROMBONE SOLO

Concertstueck—Muhlfield.....	.75
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Sarabande in D Minor—Bach.....	Complete with Score \$1.00

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Set "A": 2 1st Violins—2 2nd Violins—1 Viola—1 Cello—1 Bass;
Set "B": 6 1st Violins—6 2nd Violins—3 Violas—3 Cellos—3 Basses;
Set "C": 8 1st Violins—8 2nd Violins—5 Violas—5 Cellos—5 Basses.

CLASS A

Adagio and Allegro Con BrioBeethoven-Bakaleinikoff	
Set "A", \$3.00—with Full Score, \$4.50	
Set "B", \$4.75—with Full Score, \$6.50	
Set "C", \$6.00—with Full Score, \$7.00	Ext. Pts., 25c
Bartered Bride, OvertureSmetana	
Set "A", \$5.00—with Full Score, \$7.00	
Set "B", \$8.00—with Full Score, \$9.50	
Set "C", \$9.75—with Full Score, \$11.00	Ext. Pts., 40c
Slavonic Rhapsody No. 2Friedemann	
Set "A", \$4.50—with Full Score, \$6.00	
Set "B", \$7.25—with Full Score, \$8.50	
Set "C", \$8.75—with Full Score, \$10.00	Ext. Pts., 30c

CLASS B

Introduction and Scherzo from "Hymn of Praise"Mendelssohn	
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Set "B", \$4.75—with Full Score, \$6.00	
Set "C", \$6.00—with Full Score, \$7.00	Ext. Pts., 25c
Manx OvertureHaydn Wood	
Set "A", \$4.50—with Full Score, \$6.00	
Set "B", \$7.25—with Full Score, \$8.50	
Set "C", \$8.75—with Full Score, \$10.00	Ext. Pts., 30c

CLASS C

Haydn SymphoniesGlenn	
Set "A", \$1.75—with Full Score, \$2.75	
Set "B", \$2.75—with Full Score, \$3.50	
Set "C", \$3.35—with Full Score, \$3.85	Ext. Pts., 15c
King Stephen, OvertureBeethoven	
Set "A", \$4.00—with Full Score, \$5.50	
Set "B", \$6.75—with Full Score, \$8.00	
Set "C", \$8.25—with Full Score, \$9.25	Ext. Pts., 30c

CLASS D

Offered in regular Small or Full Orchestra with Piano
Cond. and Full Score

Festival OvertureFlegier	
Small Orch., \$1.25—with Full Score, \$2.00	
Full Orch., \$1.60—with Full Score, \$2.25	Ext. Pts., 15c
Little Norwegian SuiteHanson	
(Same prices as Festival Ov.)	

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Impromptu—Johnson.....	Complete with Score \$1.00
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Capriccio Italien—Tschaikowsky-Tallmadge.....	Complete with Score \$2.00
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- (1) A march of the quick-step variety.
- (2) A number chosen by the conductor from the competition lists published in the 1939 booklet.
- (3) The required number. This required number will be chosen by the National Committee from the 1939 Selective List. The required number will be announced about January 14, 1939.

1939 SELECTIVE COMPETITION LIST

(From which Class A, B and C Required Numbers will be chosen)

The following numbers are those selected by the committee of the National School Band Association for 1939. It will be noted that there are ten or more numbers each for Classes A, B, C, D and E. National (Regional) required numbers for Classes A, B and C will be selected from the respective groupings and announced about January 14. (The Class D and E numbers are suggested for state use only.)

	Class A	Pub.	Full Band	Symphonic or Contest Ed.
Tschaikowsky, . . . Capriccio Italien.	BHB	\$10.00	\$13.25	
Liszt, Hungarian Rhapsody No. 1.	CF	5.00	6.50	
Tschaikowsky, . . . 1812 Overture.	BHB	10.00	13.25	
	CF	6.50	8.25	
Tschaikowsky, . . . Symphony No. 6 (Allegro con Grazia) (Adagio Lamentoso)	BHB	7.50	10.50	
	CF	6.00	8.00	
Weber, Euryanthe Overture.	CF	5.00	6.50	
	Chap		6.00	
Smetana, Libussa Overture.	CF	4.50	7.50*	
Moussorgsky, Pictures at an Exhibition (VIII)—The Hut of Baba-Yaga) (IX)—The Great Gate of Kiev)	CF	5.00	6.50	
Schubert, Unfinished Symphony, First Movement.	CF			
Beethoven, Egmont Overture.	BHB	5.00	9.00*	
	CF	5.00	7.50	
Cherubini, Anacreon Overture.	CF	5.00	6.50	
Rimsky-Korsakof, Polonaise from "Christmas Night",	Wit	5.25	7.50*	
Thomas, Raymond Overture.	BHB	6.50*	8.50*	
	BHB	5.00	7.50	
	CF	5.00	6.50	
	OD	3.00	6.00	
Class B				
Rossini, Barber of Seville Overture.	CF	5.00	6.50*	
	SF	5.00	6.50	
Hadley, Concert Overture.	GS	3.50	6.50	
Keler-Bela, Romantic Overture.	AMP	7.50	10.50	
Suppe, Jolly Robbers Overture.	SF	5.00	6.00	
Suppe, Morning, Noon and Night in Vienna.	CF	5.00	6.50	
	Fill	3.50	5.00	

Wagner..... Elsa's Procession from "Lohengrin".....	Rem	4.00	6.50*
Brockton.... American Crusader Overture.....	Lud	3.50	5.50
Hildreth.... Schubert Selection.....	Lud	3.50	5.50
Lacome.... Masquerade Suite (Nos. 1 and 5 and one other).....	CF	5.00	6.50
Guentzel.... Frontier Overture.....	Bar	5.00	6.50
Flotow.... Martha Overture.....	BHB	5.00	7.50
	CF	5.00	6.50
Hicks.... Tournament Overture.....	CF	2.00	3.75
	Class C		
Bach.... Sleepers' Wake.....	CF	4.50	6.00
Grieg.... Peer Gynt Suite (Morning).....			
	(In the Hall of the Mountain King) SF	4.00	6.00
Mendelssohn.... Pilgrims March from the Italian Symphony.....	CF	2.00	3.50
Keler-Bela.... Lustspiel—Overture.....	Ru	2.00	3.75
	CF	5.00	6.50
	WJ	1.50	
Buchtel.... Dublin Holiday—Overture.....	Kios	4.00	6.00*
Schmidt.... Amphion—Overture.....	CF	2.00	3.75
Hildreth.... The Old Man o' the Mountain from Picturesque Pieces.....	Fill	Each part. 50	
	Cond. Score in C.....	1.25	
Yoder.... Mozart Selection.....	Bel	3.00	4.00
Skornicka.... Overture Militaire.....	Bel	6.00*	7.50*
Yoder.... Midnight Sun—Overture.....	Bel	5.50*	7.00*
Johnson.... Pendragon—Overture.....	FS	2.00	3.00
King.... Old Vienna—Overture.....	KI	2.00	3.50
Fulton.... Cyrene Overture.....	Fill	2.00	3.50
Ketelbey.... Sanctuary of the Heart.....	Bos	7.00	9.50
Weber.... Weber Suite Nos. 1-2 and 6 or 2-3 and 6.....	GS	4.50	6.00
	Classes D and E		
Rosenkranz.... Dorothea Overture.....	Men	2.00	2.50
Holmes.... Sandra Overture.....	Ru	2.00	3.75
Ketelbey.... Bells Across the Meadow.....	BHB	4.00	6.00
Thomas.... King Arthur Selection.....	Kjos	2.00	3.50
Wagner.... Walther's Prize Song.....	Ru	.75	1.50
Gautier.... Le Secret.....	Ru	.75	1.50
Wagner.... Pilgrims Chorus (Tannhauser).....	Ru	.75	1.50
Chambers.... Old Church Organ.....	WJ	.75	1.50
Dvorak.... Goin' Home.....	CF	.75	1.50
Grieg.... Grieg Suite (Nos. 1, 3 and 4 or 3, 4 and 5) GS	OD	1.50	2.50
Lenikow.... Cossacks' Invocation and Dance.....	GS	4.50	6.00
Holmes.... Dauntless Overture.....	CF	1.00	2.00
Skeat.... Honor Student Overture.....	Ru	1.00	1.75
Taylor.... Prince and Jester Overture.....	Lud	1.50	2.50
Thomas.... Cliffe Overture.....	CF	2.00	3.50
Mascagni.... Intermezzo from Cavalleria Rusticana.....	Kjos	1.00	1.75
	Ru	.75	1.50

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BAND CLASS A

		Stand.	Conc.	Symph.		Stand.	Conc.	Symph.
TSCHAIKOWSKY	Capriccio Italien (J 132)	\$3.50	\$5.00	\$6.50				
LISZT	Hungarian Rhapsody No. 1 (J 345)	3.50	5.00	6.75				
TSCHAIKOWSKY	1812 Overture (J 362)	4.50	6.50	8.25				
TSCHAIKOWSKY	Symphony No. 6 (Allegro con Grazia) (Adagio Lamentoso) (J 349)	4.00	6.00	8.00				
WEBER	Euryanthe Overture (J 209)	3.50	5.00	6.50				
SMETANA	Libussa Overture (J 381)	(Full Score \$2.00)			3.00	4.50	*7.50	
MOUSSORGSKY	Pictures at an Exhibition, Part 3 (VIII—The Hut of Baba-Yaga)							
	(IX—The Great Gate of Kiev) (J 356)				3.50	5.00	6.50	
SCHUBERT	Unfinished Symphony—First Movement (J 383)	(Full Score \$3.00)			3.50	5.00	*9.00	
BEETHOVEN	Egmont Overture (J 103)				3.50	5.00	6.50	
THOMAS	Raymond Overture (J 192)				3.50	5.00	6.50	

CLASS B

ROSSINI	Barber of Seville Overture (J 305)	3.50	5.00	6.50
SUPPE	Morning Noon and Night in Vienna Overture (J 65)	3.50	5.00	6.50
LACOME	Masquerade Suite (Nos. 1 & 5 and one other) (J 269)	3.50	5.00	6.50
FLOTOW	Martha Overture (J 6)	3.50	5.00	6.50
HICKS	Tournament Overture (P.B. 157)	2.00	—	3.75

CLASS C

BACH	Sleepers' Wake (J 316)	3.00	4.50	6.00
MENDELSSOHN	Pilgrim's March from the Italian Symphony (U 1613)	2.00	—	3.50
KELER-BELA	Lustspiel Overture (J 373)	3.50	5.00	6.50
SCHMIDT	Amphion Overture (P.B. 168)	2.00	—	3.75

CLASS D and E

CHAMBERS	Old Church Organ (P.B. 169)	.75	—	1.50
LENIKOW	Cossack Invocation and Dance (P.B. 171)	1.00	—	2.00
TAYLOR	Prince and Jester, Overture (P.B. 173)	2.00	—	3.50

*Including Full Score

ORCHESTRA

CLASS A

		Edition	Price
*BEETHOVEN	Coriolan Overture	T. 858	E
*BEETHOVEN	Symphony No. 2	C.S. 7	H
*BERLIOZ	Roman Carnival Overture	T. 2044	F
*MENDELSSOHN	Fingal's Cave Overture	T. 725	E
ROSSINI	Barber of Seville Overture	T. 1673	E
*SAINT-SAENS	Danse Macabre	T. 931	F
*THOMAS	Mignon Overture	T. 1962	F
*WAGNER	Walther's Prize Song	A.E. 20	††

CLASS B

*HADLEY	Angelus from 3rd Symphony	(Conductor's Score \$2.50)	T. 1901	E
*MASSENET	Phedre Overture		T. 759	F
*MOZART	Impresario Overture		T. 2086	E
SCHLEPEGRELL	Silver Bell Overture		S. 1938	B
*SIBELIUS	Finlandia		A.E. 22	**

CLASS C

BEETHOVEN	Sonatina (in G Major)		C. 98	***
MOZART	Titus Overture		T. 605	E
SCHLEPEGRELL	Golden Sceptre Overture		T. 321	D

CLASS D and E

BAUMANN	Mignonette Overture		P.O. 27	D
WIDDEL	Fair Maid of Perth Overture		P.O. 45	C

*Grand Orchestra published

**Set "A" \$5.00—Set "B" \$7.00—Set "C" \$8.50

Conductor's Score \$2.25; ex. pts. ea. .25

***Set "A" \$2.85—Set "B" \$4.20—Set "C" \$5.30

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Set "C"—7.00

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PRICES

Prices are indicated by the letters A, B, C, D, E, F, G and H after titles according to the following tables:

	A	B	C	D	E	F	G	H
SMALL ORCHESTRA	\$0.50	\$0.75	\$0.85	\$1.05	\$1.35	\$1.65	\$2.00	\$2.50
FULL ORCHESTRA	.75	1.15	1.25	1.50	1.85	2.40	3.00	3.50
GRAND ORCHESTRA	—	1.35	1.75	2.00	2.50	3.00	3.75	4.50
PIANO PARTS	.20	.20	.25	.30	.35	.40	.50	.60
EXTRA PARTS	.10	.10	.15	.20	.20	.25	.30	.35

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(1) *The required composition.* (The required numbers for Classes A, B, and C for 1939 National (Regional) Competitions will be chosen from the 1939 list and will be announced about January 14, 1939.)

(2) *One number selected from the permanent selective list.* (A conductor may choose any composition from this list provided his orchestra has not performed it in a competition, state or national, within the three years preceding the current regional competition.)

(3) *One number for string orchestra selected from the string orchestra list.* Where feasible it is recommended that state competition committees adopt their rules to conform to the foregoing schedule.

1939 SELECTIVE COMPETITION LIST

[From which Class A, B and C Required Numbers will be chosen]

The following numbers are those selected by the committee of the National School Orchestra Association for 1939. It will be noted that there are ten or more numbers each for Classes A, B, C, D and E. National (Regional) required numbers for Classes A, B and C will be selected from the respective groupings and announced about January 14. (Classes D and E numbers are suggested for state use only.)

Composer	Composition	Pub.	Cat. No.	Orch.	Score	Grade
Class A						
Beethoven.....	Adagio and Allegro Con Brio (C-217*)	BHB		G	BHB	V
Beethoven.....	Coriolan Overture (11909)	CF	T858	G	Kal	VI
Beethoven.....	Symphony No. 2 (M-131)	CF	7	G	Kal	VI
Berlioz.....	The Roman Carnival Overture (12135)	CF	T2044	G	Cr	VI
Friedemann.....	Slavonic Rhapsody No. 2	BHB		G	BHB	VI
Hanson.....	Nordic Symphony—2nd Movement	CCB		G	CCB	VI
Mendelssohn.....	Fingal's Cave Overture (11886)	CF	T727	G	Kal	VI
Rossini.....	The Barber of Seville Overture (7255)	CF	T71	F	Ph	V
Saint-Saens.....	Danse Macabre (14162)	CF	T931	G	Kal	VI
Schubert.....	Sinfonietta	SB		F	SB	V
Schumann.....	Symphony No. 2—C Major—1st Movement (M-448)	SF		G	SF	V
Smetana.....	Bartered Bride Overture (1555)	BHB		G	BHB	VI
Thomas.....	Mignon Overture (6650)	CF	T329	G	Kal	VI
Wagner.....	Walther's Prize Song (24773)	CF or AOR13	Jung	G	CF	IV
Class B						
German.....	Three Dances from "Nell Gwyn" (9009)	Chap 33		F	Chap	V
Glinka.....	A Life for the Czar Overture	FS		G	FS	V

Grieg.....	Triumphal March from "Sigurd forsalfar" (25638)	SF	ME4	G	SF	IV
Hadley.....	Angelus from 3rd Symphony	CF	T1901	G	CF	VI
Hadley.....	Concert Overture	GS	Misc. 155	G	GS	V
Massenet.....	Phedre Overture (7154)	CF	T759	G	Scho	VI
Mendelssohn.....	Introduction and Scherzo (7080)	BHB		G	BHB	III
Mozart.....	Impresario Overture (11659)	CF	T2086	G	Cr	IV
Schleppgrill.....	The Silver Bell Overture	CF	SL938	F	CF	III
Sibelius.....	Finlandia (7412)	CF	AE22	G	CF	V
Smetana.....	Libuse Overture	Ru	47	G	Ru	V
Sodero.....	Village Festival	Gal	7	G	Gal	V
Wagner.....	Elsa's Procession from "Lohengrin" (9017*)	Rem		G	Rem	IV
Wood.....	A Manx Overture	BHB		G	BHB	V
Class C						
Beethoven.....	King Stephen Overture (V-C 1795)	BHB		G	BHB	IV
Beethoven.....	Sonatina	CF	C98	F	CF	III
Chopin.....	Polonaise Militaire (11947)	SF	ME7	G	SF	IV
Grieg.....	Greig Suite	GS	MS3	F	GS	III
Haydn-Glenn.....	Haydn Symphonies	BHB		F	BHB	II
Ippolitow-Ivanow.....	Procession of the Sardar from "Caucasian Sketches" (25641)	SF	ME3	G	SF	III
Johnson.....	Mission Overture	Lud	24	G	Lud	III
Lehar-Morris.....	The Merry Widow Selection	Hel		F	Hel	III
Massenet.....	Angelus from "Scenes Pittoresques" (7077-M)	SF	ME8	G	SF	II
Mendelssohn.....	Nocturne from "Midsummer Night's Dream" (6677)	SF	ME5	G	SF	III
Mozart.....	Titus Overture (P-95296)	CF	T805	F	Cr	IV
Schleppgrill.....	Golden Sceptre Overture	CF	T321	F	CF	III
Tschaikowsky.....	Andante from 6th Symphony (14266)	Ru	CO39	G	Ru	III
Wilson.....	Rumanian Gypsy Dances (GH21)	GHM		G	GHM	IV
Classes D and E						
Baumann.....	Mignonette Overture	CF	PO27	F	CF	II
Beethoven.....	Turkish March (68243-D)	OD	Ph18	F	OD	II
Glazoff.....	Russian Overture (GH20)	GHM		G	GHM	II
Gluck.....	Hymn to Diana from "Iphigenia in Tauris"	SF	ME6	G	SF	I
Flegier.....	Festival Overture	BHB		F	BHB	II
Handel.....	Handel Suite	GS	MS6	F	GS	II
Hanson.....	Little Norwegian Suite	BHB	HS4	F	BHB	I
Mozart.....	Minuet from Symphony in Eb (11777)	OD	Ph13	F	OD	III
Scarmolin.....	The Ambassador Overture	Lud Jr.O.		G	Lud	II
Schubert.....	Symphony Suite	GHM		F	GHM	I
Schumann.....	Schumann Suite	GS	MS1	F	GS	I
Widder.....	Fair Maid of Perth Overture	CF	PO45	F	CF	II
Bach-Hildreth.....	Arioso (9598)	WJ	12	F	WJ	I
Schubert.....	Shepherd Dance	WJ	8	F	WJ	I

* Recordings are of original versions, not of contest versions.

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PRELIMINARY plans for the music exhibits at the 1939 Sectional Conferences were made at a meeting of the Executive Board of the Music Education Exhibitors Association held July 1 in Chicago. Like the Conference committees, members of the Exhibitors Association have found that it pays to start early when making Conference plans.

The 1939 Conference Schedule

Music educators and music exhibitors will be interested in looking over the 1939 schedule of Sectional Conferences. A representative city has been selected in each section and exhibit chairmen are now making plans for each of the six exhibits.

Music exhibitors will find that this schedule is well arranged for those who wish to attend all six of the Conferences. It is expected that a larger number than heretofore will make the entire circuit. Ample time has been allowed for the transportation of exhibits from one Conference to the next. Special arrangements are being made for the quick transfer of exhibits from the Northwest Conference at Tacoma to the California-Western Conference at Long Beach. This insures exhibitors against failure to reach Conferences in time for the opening days, as in all other cases more than enough time for the moves is available.

The complete schedule of Sectional Conferences and exhibit chairmen is as follows:

- March 5-8: Southern Conference—Louisville, Ky. Chairman—Don Malin, Lyon & Healy, 243 S. Wabash Ave., Chicago.
- March 14-17: Eastern Conference—Boston, Mass. Chairman—Joseph A. Fischer, J. Fischer & Bro., 119 W. 40th St., New York City.
- March 19-23: North Central Conference—Detroit, Mich. Chairman—Karl B. Shinkman, York Band Instrument Co., 1600 Division Ave., S. E., Grand Rapids, Mich.
- March 29-April 1: Northwest Conference—Tacoma, Wash. Lynn Sams, C. G. Conn, Ltd., Elkhart, Ind.
- April 3-6: California-Western Conference—Long Beach, Calif. Chairman—Carroll Cambern, Carl Fischer, Inc., Park Central Bldg., 412 W. 6th St., Los Angeles, Calif.
- April 12-15: Southwestern Conference—San Antonio, Texas. Chairman—Robert A. Schmitt, Paul A. Schmitt Music Co., 77 S. 8th St., Minneapolis, Minn.



To All Music Tradesmen:

Music Dealers, Publishers, Manufacturers, Costume Makers

The Music Education Exhibitors Association makes it possible for you to bring your merchandise to the attention of thousands of public school music educators under the most favorable auspices. If you are not now a member of the M.E.E.A. (Music Education Exhibitors Association), get in touch at once with the nearest member of the Membership Committee. This member will be glad to tell you of the work of the Association and to give you information on how you may become one of the group.

The Membership Committee includes: Ennis Davis, Chairman, Ginn & Co., 70 Fifth Avenue, New York City; Gladys Porter, American Book Company, 88 Lexington Avenue, New York City; Maud McCawley, Sheet Music Service, 618 S. W. Park Ave., Portland, Ore.; W. D. Clark, Hall & McCreary Co., 434 S. Wabash Ave., Chicago, Ill.; E. Grant Ege, Jenkins Music Co., 1217-23 Walnut St., Kansas City, Mo.

Summer Exhibits

Music dealers and publishers were well represented at the 1938 Summer Schools. Wherever any considerable number of music educators were assembled, music exhibitors were likely to be found. At several universities it was common to find several exhibits on display at the same time.

Music educators find such exhibits helpful, since they come at the season of the year when new ideas and new materials are in demand in preparation for the new school year.

On Keeping the Accounts Straight

September is the month when anxious music educators scan the notes made at the spring conferences or the summer

schools for help in selecting new music for the new school year. The first weeks of the fall term are often the busiest of the year for the music educator. They are busy weeks as well for the music publishers and dealers. Selection orders must be filled, quantity orders rushed to the schools, new accounts established and other duties performed.

Music houses have one favor to ask of the music educator at this busy season of the year—*Please be definite.* Much loss of time, confusion and possible high blood pressure on the part of both educators and bookkeepers can be avoided if the music educator is careful to state definitely in each order how it is to be charged. Often there are two or more accounts for which the music educator is responsible—his own personal account and the school account. In such cases, the music house always utters a vote of thanks to educators who are thoughtful enough to state plainly, *Please charge to* *account.*

Similar caution is necessary in returning music for credit. Most music merchants provide a return slip on which the name of the person or school to whom credit is due may be noted. When such slips are lost or not available, the music house is always grateful when the educator marks the package plainly—*Credit to*

Welcome 1938 Freshmen

This welcome is extended particularly to the 1938 "Freshmen" in the field of music education—the young men and women who are beginning their teaching careers this fall. The Music Education Exhibitors Association extends cordial good wishes for the success of all new teachers and invites them to bring their materials problems to the members of the association. Because of the national scope of the organization there are in each section of the United States dealer and publisher members of the Exhibitors Association who will be glad to give careful attention to the problems which confront the beginning teacher.

The "Approval Service" established by the music trade for the particular benefit of teachers is especially valuable to the "Freshman" teacher. A letter addressed to Music Education Exhibitors Association, care of the MUSIC EDUCATORS JOURNAL or to any individual member of the association will bring full details on "Approval Service."

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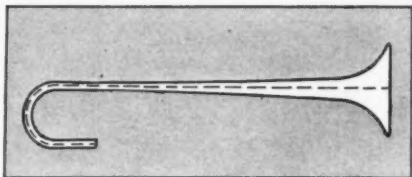
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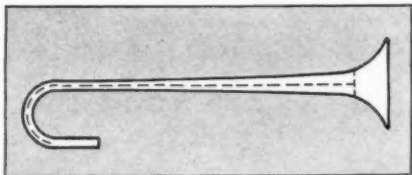
Among the famous users of Conn earlier models who have found this new trumpet with Coprion bell a remarkable development, are Del Staigers, Radio City Music Hall; Patti Evanson, Rochester Philharmonic; and Joseph Gustat, of the St. Louis Symphony. Some of the comments of these men are "far greater flexibility," "remarkable ease of response," "the tone quality is superior," "it is impossible to overblow or crack a note."

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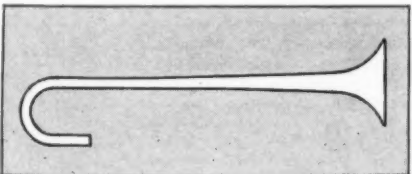
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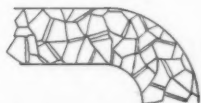
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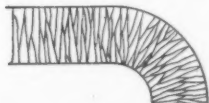
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Diagrammatic drawing of cross section of Coprion, showing how electrolytic process lays ions of pure copper side by side in regular conformation and at right angles to surface of the metal.



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BAND INSTRUMENTS

Straight from Headquarters

Conference Office Visitors. Among those registered in the Conference office guest book during the summer months are: Christine Johnson, Charleston, W. Va.; Joseph Wagner, Boston, Mass.; Reva Russell, Aberdeen, S. D.; S. Louise Robbins, Portland, Ore.; Mr. and Mrs. L. P. Clausen, Los Angeles, Calif.; John E. C. Merker, Newport, R. I.; Karl Gehrken, Oberlin, Ohio; King Stacy, Lansing, Mich.; Robert L. Shepherd, The School Musician, Chicago, Ill.; R. Gordon Ayres, Delta, Colo.; Ralph Bowen, Lamar, Colo.; Gus E. Jackson, Center, Colo.; George Henry, Greensboro, N. C.; Birdie H. Holloway, Greensboro, N. C.; Mr. and Mrs. Lorrain E. Watters, Des Moines, Iowa; Archie N. Jones, Moscow, Idaho; George F. Backe, Prescott, Arizona; George F. Strickling, Cleveland Heights, Ohio; Blaine D. Coolbaugh, Casper, Wyo.; Frank E. Owen, Batavia, N. Y.; Ruth C. Larson and William Larson, Rochester, N. Y.; Victor Jackson, Orangeburg, S. C.; William C. Hartshorn, Los Angeles, Calif.; Mary Elizabeth Beck, Springfield, Ill.; Ellsworth C. Dent, Camden, N. J.; Catharine E. Strouse, Emporia, Kans.; Orville J. Borchers, Emporia, Kans.; Max Noah, Milledgeville, Ga.; Harold Tallman, Wayne University, Detroit, Mich.; Kenneth L. Ball, San Francisco, Calif.; W. Glenn Ruff, Larned, Kans.; Ruth E. Hill, Anderson, Ind.; Hobart Sommers, Chicago, Ill.; Howard W. Deye, Walla Walla, Wash.; O. G. Baer, Glen Ellyn, Ill.; M. Victor, Goodman, Wis.; Leonard H. Haug, Madison, Wis.; G. Austin Kuhns, Steubenville, Ohio; Grace P. Woodman, Chapel Hill, N. C.; Carol M. Pitts, Omaha, Nebr.; Charles O'Neill, Quebec, Canada; Harper C. Maybee, Kalamazoo, Mich.; G. R. Thomas, Sydney, New South Wales, Australia; George D. Weeks, Ketchikan, Alaska; Bruce Findlay, Los Angeles, Calif.; Ernest Hares, St. Louis, Mo.; Marion Flagg, New York City; Ada Bickling, Indianapolis, Ind.; Blanche C. Thomson, Elmhurst, Ill.; LeRoy A. Stark, Franklin Park, Ill.; Avis T. Schreiber, Chicago, Ill.; Beulah I. Zander, Chicago, Ill.

1939 Competition-Festivals Booklet will be ready about September 30. In the 1939 booklet will be the selective band and orchestra lists for 1939 from which the required numbers will be chosen and announced at the time of the national clinic in Urbana. New rules and in-

formation affecting the 1939 regional competition-festivals will be included in this booklet. For the first time there will be published in this booklet a list of vocal numbers as follows: mixed chorus—accompanied and unaccompanied, male voices, female voices, solo voices, small ensembles. The vocal lists will be released by the National School Vocal Association. For a number of months, committees of this Association have been at work reviewing material for the recommended lists. All members of the National School Band, Orchestra and Vocal Associations will receive a copy of the booklet as soon as it is published.

Yearbook Index. Requests for a carefully prepared index to all published volumes of the Yearbook have been received in the headquarters office from time to time. Such an index would obviously be of considerable assistance to those engaged in teacher training work, librarians, and music students. During this school year a Yearbook index will be prepared and made available for distribution. Further announcements concerning this project will be made in an early issue.

Regional Contest Report. To all 1938 members of the National School Band, Orchestra and Vocal Associations, has been mailed the first published report of the Competition-Festivals Committee, giving comprehensive statistics of the ten regional competition-festivals which were held in the spring of 1938. A historical sketch of the competition-festivals movement is also included in this booklet. The headquarters office is grateful for the exceptional cooperation given by the regional officers in the compilation of this report. Copies of the report may be secured by writing to headquarters of the Competition-Festivals Committee, 64 East Jackson Blvd., Suite 840, Chicago.

1938 Yearbook is off the press and has been mailed to all members who placed pre-publication orders. A special announcement has been sent to libraries in state teachers colleges and universities, regarding the availability of the 1938 Yearbook for the fall term. On page 47 is an announcement which gives a summary of the contents of this year's volume.

Council of Past Presidents. In accordance with constitutional provision, ballots were mailed from the headquarters office to all past presidents for the purpose of electing a chairman and secretary. Results are: Chairman—John W. Beattie, Evanston, Ill.; Secretary—Herman F. Smith, Milwaukee, Wis.

Editorial Board (1938-40). President Curtis announces the re-appointment of Edward Bailey Birge as chairman of the Editorial Board of the Journal. Other members of the Board are: John W. Beattie, Evanston, Ill.; Charles M. Dennis, San Francisco, Calif.; Karl W. Gehrken, Oberlin, Ohio; Marguerite V. Hood, Missoula, Mont.; James L. Mursell, New York City; Paul J. Weaver, Ithaca, N. Y.; Grace V. Wilson, Wichita, Kans.

Regional Officers for 1938-39 of the National School Band, Orchestra and Vocal Associations.—Region One: Chairman—Andrew Loney, Jr., LaGrande, Ore.; Secy.-Treas.—Walter C. Welke, Seattle. Region Two: To be announced later. Region Three: Chairman—Ralph E. Rush, Cleveland Heights, O.; Vice-Chairman (Band)—King Stacy, Lansing, Mich.; Vice-Chairman (Orchestra)—Amos G. Wesler, Cleveland, O.; Vice-Chairman (Vocal)—Gertrude A. DeBats, Bedford, O.; Secretary—Joseph A. Gremelspacher, Crawfordsville, Ind.; Treasurer—C. V. Buttelman, Chicago, Ill.; National Board Members—Ralph E. Rush (Band), Amos G. Wesler (Orchestra), Gertrude A. DeBats (Vocal). Region Four: Chairman (Vocal)—Frederic Fay Swift, Iliion, N. Y.; Vice-Chairman (Band)—Arthur R. Goranson, Jamestown, N. Y.; Vice-Chairman (Orchestra)—C. Paul Herfuth, East Orange, N. J.; Secretary-Treasurer—A. H. Brandenburg, Elizabeth, N. J. Region Five: Chairman—Adolph Otterstein, San Jose, Calif.; Other officers to be announced later. Region Six: Chairman (Band)—Charles S. Eskridge, Wink, Tex.; Vice-Chairman (Orchestra)—Bennette Shacklette, Belen, N. M.; Vice-Chairman (Vocal)—Paul M. Riley, Kingsville, Texas; Secretary—Sam Ezell, Taft, Texas; Treasurer—C. V. Buttelman, Chicago, Ill. Region Seven: Chairman—L. Bruce Jones, Little Rock, Ark.; Vice-Chairman—L. J. Denena, Jr., New Orleans, La.; Secretary—John L. Lewis, Lexington, Ky.; Treasurer—C. V. Buttelman, Chicago, Ill. Region Eight: Chairman (Band)—L. R. Sides, Charlotte, N. C.; Secretary-Treasurer (Vocal)—R. W. House, Monroe, N. C.; Vice-Chairman (Orchestra)—Major Ed. Chenette, Lake Hamilton, Fla. Region Nine: Chairman—Lytton S. Davis, Omaha, Nebr.; Secretary-Treasurer—Arthur G. Harrell, Kearney, Nebr.; Vice-Chairman—David T. Lawson, Topeka, Kans.; Vice-Chairman—Don E. Haley, Colorado Springs, Colo.; Board of Directors—Virgil Parman, Dodge City, Kans.; Dean E. Douglass, Jefferson City, Mo.; Wilfred Schlager, Kansas City, Mo.; Gus E. Jackson, Center, Colo.; National Board Members—Lytton S. Davis (Band), David T. Lawson (Orchestra), Don E. Haley (Vocal). Region Ten: Chairman—W. H. Terry, Hyrum, Utah; Secretary-Treasurer—H. L. Fawson, Pocatello, Idaho; Board of Directors—N. J. Barlow, Cedar City, Utah; A. L. Gifford, Idaho Falls, Idaho; William H. Gould, Grand Junction, Colo.; Charles Nichols, Fruita, Colo.

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